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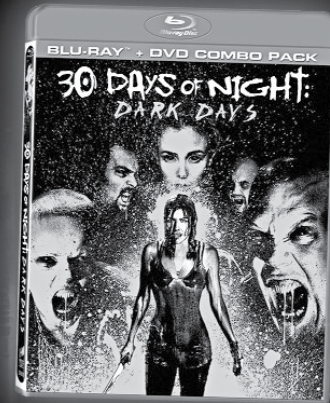
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— Ryan McLelland, *Ain't It Cool News*

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— Sean Decker, *Dreadcentral.com*

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A WORD FROM THE FESTIVAL DIRECTOR

Whew! What a year! The past few months have been a giddy rollercoaster ride. We merged the Alamo Drafthouse companies back together and I have resumed the role of CEO of Alamo Drafthouse for the first time in six years. As part of that work, we are formulating our plans for bringing the Alamo Drafthouse to various cities across the United States. In the midst of planning for Fantastic Fest, we launched a distribution company (Drafthouse Films) and are preparing to debut what I consider to be the funniest movie of the year—FOUR LIONS, a slapstick comedy about Jihadist suicide bombers. We have been very busy, but it is the kind of busy that feels great. We're on a mission to deliver all the badassness we can find to you, the Drafthouse family.

My other jobs and responsibilities pale in comparison, however, to the responsibility of helming the almighty Fantastic Fest. This is my absolute favorite week of the year, and my



favorite group of pals to hang out with. I hope you find everything at the festival to be awesome, but I'll touch upon some of what I consider to be the highlights. First up, the galas are great this year. Kicking off the festival with the US Premiere of LET ME IN is a huge honor. LET THE RIGHT ONE IN was such a big hit at Fantastic Fest a few years ago, that a lot of the Fantastic Fest community was very skeptical when they found an English-language remake was in the works. Rest assured, doubters, Harry and I have seen the film and we both flipped for it. Matt Reeves absolutely

nailed the landing on this one. I can think of no better film than this one to kick off the Fantastic Fest fun. Next up, Roger and Julie Corman are in the house! The Cormans have been

a huge influence on my wife and me. Their teamwork, independent spirit and love affair with fun have been the shining example that we try to live up to every day. It is high time they came down to Austin to receive the festival's highest honor, the lifetime achievement award. And as if it wasn't enough to have one great lifetime achievement award, we're doubling down this year and presenting a second lifetime achievement award to the master, the honorable Yuen Woo Ping. This man has nearly single-handedly reinvented the fight sequence, and I still can't seem to wrap my head around the fact that he'll be shooting guns, eating barbecue and watching great movies with the Fantastic Fest community this year.

Beyond the big gala events, however, the core essential facet of Fantastic Fest is discovering new films. A few of my personal faves are the batshit crazy Indian film NAAN KADAVUL, the note-perfect and gut-wrenching Argentinian CARANCHO, the double bill of THE HOUSEMAID (1960) and THE HOUSEMAID (2010), a celebration of the films of Norway and a veritable Santa Maria full of Spanish filmmakers descending on the fest, including the World Premiere of Eugenio Mira's AGNOSIA.

I actually DON'T say this every year, but I'm doing it now for the first time, I think this is the best Fantastic Fest yet, and I hope each and every one of you has the time of your life hanging out with us in Austin.

Cheers,

Tim League
director/co-founder Fantastic Fest
founder Alamo Drafthouse Cinema

We would like to thank each and every one of the folks below and everyone else who pitches in to make this event possible. Thank you for your months of hard work, the Fest would not be "fantastic" without you.

Tim League, *Festival Director, head honcho*
Harry Knowles, *Programmer, head honcho*
Todd Brown, *Programmer*
Zack Carlson, *Programmer*
Karrie League, *Programmer*
Michael Lerman, *Programmer*
Lars Nilsen, *Programmer*
Marc Walkow, *Programmer*
Colin Geddes, *Advisor/Programming Liaison*
Kate Brown, *Intern/Programming Assistant*
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Kody Sandel, *Fantastic Arcade Director*
Mike Plante, *Fantastic Arcade Creative Director*
Eddo Stern, *Fantastic Arcade Creative Director*
Brandon Boyer, *Fantastic Arcade Advisor*
Joshua Fields, *Fantastic Arcade Assistant Director*
Ryan Harvey, *Fantastic Arcade Tournament Director*

Paul Seeds, *Fantastic Arcade Technical Director*
Nick Todd, *Fantastic Arcade Assistant*

Kristen Bell, *Manager, Alamo South Lamar*
Rae Anderson, *Volunteer Coordinator*
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Phillip Evans, *Guest Relations Team/Concierge Desk*
Thomas Hanawa, *Transportation Coord./Tech Liaison*
Eric Harrelson, *Transportation*
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Winnie Hsia, *Volunteer Coordinator*
Justin Ishmael, *Creative Director, Mondo*
Josh Jacobs, *Technical Coordinator, Alamo Drafthouse*
Damon Jones, *Manager, The Highball*
Jill Lewis, *Guest Relations Manager*
Willita Mahone, *Volunteer Coordination*
Carrie Matherly, *Assistant to Festival Director*
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Last September, at a curious festival in Austin, Tx, HitFix helped moviegoers satisfy their fix by distributing 350 branded pill bottles filled with deliciously addictive mints.

On Oct. 1, that festival's gala flick "Zombieland" opened to \$24 million at the box office.

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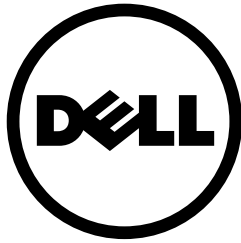
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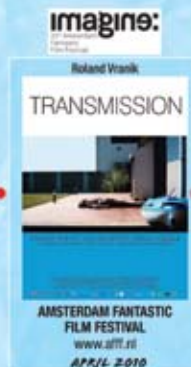
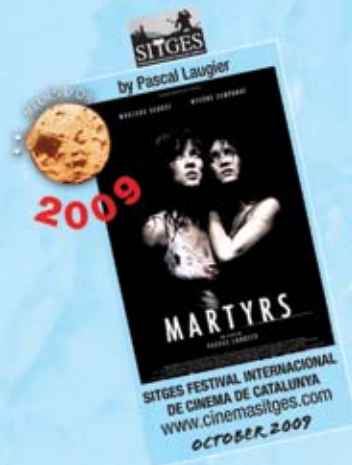
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PARAMOUNT GALA SCREENINGS

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Opening Night Film

LET ME IN

Thursday, September 23 at 7:00 PM

Director Matt Reeves and Stars Kodi Smit-McPhee, Elias Koteas and Dylan Minnette live in attendance! (film info on pg. 57)

Fantastic Fest Presents

BURIED

Thursday, September 23 at 10:00 PM

Director Rodrigo Cortés and Ryan Reynolds live in attendance! (film info on pg. 35)

Fantastic Fest Presents

STONE

Friday, September 24 at 7:00 PM

Director John Curran and Edward Norton live in attendance! (film info on pg. 75)

Corman Celebration Double Feature

MACHETE MAIDENS UNLEASHED & SHARKTOPUS

Friday, September 24 at 10:00 PM

"Syfy Imagine Greater" Lifetime Achievement Award presented to Roger and Julie Corman live in attendance! (event info on pg. 18)

Yuen Woo Ping Double Feature

TRUE LEGEND & SNAKE IN THE EAGLE'S SHADOW

Saturday, September 25 at 7:00 PM

Lifetime Achievement Award presented to Yuen Woo Ping live in attendance! (event info on pg. 26)



Here's to a Lifetime of Great Imagination!

Syfy proudly celebrates two of cinema's most
influential imaginations – Roger and Julie Corman –
recipients of this year's

Syfy Imagine Greater
Lifetime Achievement Award



Thursday, September 23 at 10:00 PM

AMBHAR FANTASTIC FEST/FANTASTIC ARCADE OPENING NIGHT PARTY

An 80s Dance Party at the Highball followed by MC Frontalot live in person at midnight

Friday, September 24 at 11:30 PM

30 DAYS OF NIGHT FLASHLIGHT DANCE PARTY

We're turning off our lasers and lights and letting you control the flow on the dancefloor when we hand out 100 free flashlights to people who start tearing it up. From then on, the party is in darkness unless you shine your light on it! It's the most vampire-friendly dancefloor in town.

Friday, September 24 at 9:00 PM

FEARNET ZOMBIE ROADKILL AFTER-PARTY

After catching the premiere of FEARnet's new series starring Thomas Haden Church, head right over to the Highball to throw back some tequila shots. Come as a zombie, roadkill, or both.

Saturday, September 25 at 9:45 PM

IFC'S RED WHITE AND BLUE PUB CRAWL

Following the screening of RED WHITE AND BLUE join director Simon Rumley and producer Bob Portal on a party bus and tour the dive bars of Austin that were featured in the film.

Saturday, September 25 at 9:00 PM

NERDEOKE

Karaoke on the Highball main stage with nothing but nerd tracks. Everything from Doctor Demento classics to Weird Al Yankovic to Buckner & Garcia and everything in between that arguably narrow bandwidth.

Saturday, September 25 at 11:00 PM

CRITERION "CHAOS REIGNS" KARAOKE PARTY

Karaoke has become a staple of Fantastic Fest, and this is the party that unhinges the barn doors of insanity. Chaos will truly reign. In celebration of Criterion's upcoming releases of Fantastic Fest hits HAUSU and ANTICHRIST, as well as Guillermo del Toro's CRONOS.

Sunday, September 26 at 10:00 PM

DATAPOP 4.0/FANTASTIC ARCADE CLOSING PARTY

Artists have taken the music from computer and gaming consoles like the Nintendo Gameboy and Atari Commodore 64 and tweaked it like mad scientists to create a sound unlike anything you've heard. What results in concert is an organic and absolutely infectious set of beats that will take you back to the days when cheat codes and Trapper Keepers were the hit, while also keeping you on the dance floor until the early hours.

Sunday, September 26 at Midnight

IFC/DARK SKY MIDNIGHT CELEBRATION

To commemorate their slate of midnight movies, IFC and Dark Sky are hosting a "midnight celebration" at the Highball. Enjoy free bowling and karaoke starting at midnight along with a midnight happy hour featuring \$1 Stella Artois from midnight until 2AM.

FANTASTIC PARTIES AND SIGNATURE EVENTS

Sunday, September 26 at Midnight

THE FANTASTIC DEBATES

It's time to settle the scores. Journalists, directors and film professionals will be entering the Fantastic Fest arena for a formal debate followed by a round of boxing. In this ring, the great issues facing the fan community will be solved once and for all.

Monday, September 27 at 10:00 PM

FANTASTIC FEST AWARDS CEREMONY

So much more than an awards show...we're talking about a blazing hazing for new FF visitors, where laughs and jabs come together for an incredibly revelatory roast of talent, critics and good old-fashioned film fun! We guarantee an exponentially higher amount of beer drinking than in any other awards ceremony in the continental United States.

Monday, September 27 at Midnight

FEARNET FANTASTIC FEUD

The Fantastic Feud, brainchild of FearNet's own Scott Weinberg, pits the greatest American horror scholars against the feeble competition from foreign lands. Much drinking and feats of mental agility ensue.

Tuesday, September 28 at 7:00 PM

GEEKS WHO DRINK FANTASTIC FEST TRIVIA

A special Fantastic Fest edition of our weekly trivia challenge at the Highball.

Tuesday, September 28 at 11:00 PM

KARAOKE APOCALYPSE

Punk-rock and metal karaoke with a blistering live back-up band

Tuesday, September 28 at Midnight

100 BEST KILLS

Badgeholders are encouraged to bring a VHS or DVD of their all-time favorite kill in cinematic history and battle it out for fabulous prizes. Note: This show is intended for the most severe and iron-stomached bloodhounds around, and we accept absolutely no responsibility for lost lunches.

Wednesday, September 29 at 11:00 PM

NORWEGIAN VIKING BOAT PARTY

Festival attendees are invited to join the Norwegians on a Viking cruise on Ladybird Lake where we will don plastic Viking helmets, enjoy Norwegian snacks, drink lots of Norwegian beer and akevitt and dance the night away to the pop disco sounds of Norway.

Thursday, September 30 at 11:30 PM

AMBHAR CLOSING NIGHT PARTY

For closing night, we will be heading out to a Ghost Town east of town. Executive chef John Bullington will be cooking a 500 pound cow on an open flame, we'll have knife throwing demonstrations, professional bullwhip crackers and a performance by the high voltage entertainment of the band Arc Attack.

Syfy

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LIFETIME ACHIEVEMENT AWARD

Roger and Julie Corman

The 6th annual Fantastic Fest will honor Roger and Julie Corman with a Lifetime Achievement Award at the World Premiere of their new Syfy-exclusive movie **SHARKTOPUS**, starring Eric Roberts (**THE DARK KNIGHT**, **THE EXPENDABLES**) and Sara Malakul Lane (**BELLY OF THE BEAST**) on Friday, September 24, 2010 at The Paramount Theatre in Austin, TX. The film will play as the second part of a double feature with the U.S. premiere of **MACHETE MAIDENS UNLEASHED!**, a documentary about Philippine exploitation films from the 70's and 80's directed by Mark Hartley (**NOT QUITE HOLLYWOOD**), which features Roger Corman prominently. The Lifetime Achievement Award ceremony will take place between the two shows, each of which will include classic Corman trailers and surprises.



Roger Corman received an Honorary 2010 Oscar for his contributions to filmmaking, and is the legendary director and producer of numerous cult classics, among them **IT CONQUERED THE WORLD**, **DEATH RACE 2000**, **THE LITTLE SHOP OF HORRORS**, and a

series of Edgar Allan Poe adaptations that starred Vincent Price, including **THE MASQUE OF THE RED DEATH**. Roger also directed **X: THE MAN WITH THE X-RAY EYES**, which will screen as his choice on Saturday, September 25, 2010. Roger has produced over 400 films.



Julie Corman, although a much less public figure than Roger, has produced 30 films. In addition, Julie was Chair of NYU's Graduate Film Department. The Cormans have been instrumental in helping discover now-famous talent, including Jonathan

Demme, James Cameron, Ron Howard, Joe Dante, Martin Scorsese,

Jack Nicholson, Charles Bronson, Robert De Niro, and Sylvester Stallone, among many others. Roger and Julie are responsible for fostering the independent, imaginative spirit that Fantastic Fest was founded on.

The Cormans have collaborated with Syfy on a number of projects, such as **DINOSHARK** and **DINOCROC VS. SUPERGATOR**, and continue to partner with them to deliver original content and discover new talent, like **SHARKTOPUS** director Declan O'Brien (with whom they previously worked on **CYCLOPS**, another Syfy exclusive). **SHARKTOPUS** premieres on Syfy Saturday, September 25 at 9pm Eastern and Pacific (8pm Central).

"Roger and Julie Corman have been the single greatest inspiration in the development of the Alamo Drafthouse Cinema," says Fantastic Fest director Tim League. "Fostering independent cinema, employing all manner of ballyhoo to accentuate the theatrical experience and trying to make sure audiences have a blast at the cinema every time; these are the cornerstones of the Alamo Drafthouse Cinema, and my wife and I have drawn inspiration from the very beginning from Roger and Julie Corman. I am deeply humbled and honored to be bringing them to Austin and the Alamo Drafthouse for the first time since we opened."



SHARKTOPUS

2010, dir. Declan O'Brien, USA, 88 min.

Eric Roberts (THE EXPENDABLES, THE DARK KNIGHT) plays a research scientist who, with his talented daughter (Sara Malakul Lane of BELLY OF THE BEAST), develops a secret military weapon —a hybrid shark/

octopus that can be controlled by electrical implants. But when the controls break down, the monster goes on a killing rampage at the resort beaches of Mexico.



X: THE MAN WITH X-RAY EYES

1963, dir. Roger Corman, USA, 79 min.

X tells the story of scientist Dr. James Xavier (Ray Milland) who develops a method for improving eyesight. But without funding for proper research he is compelled to test it on himself. Soon he finds

he has such acute vision that he can actually see through things—women's clothing for instance. But easy thrills transform to terror as Xavier mutates into something more than human.

PROSE, POETRY, PERVERSION

Stuart Gordon and Jeffrey Combs live in person!



“...a must-see for anyone interested in tales of horror and the supernatural.”—*metromix*

“...a gorgeous rendition of a tragic clown whose heart has been cleaved open by loss and regret... beautifully directed by Stuart Gordon” —*LA Weekly*

Dennis Paoli wrote the play, using a compilation of historical accounts, actual monologues, articles, letters and Poe's own words to construct the definitive portrait of America's most famous macabre poet. The play ran for months in Los Angeles and received unanimously glowing reviews. When I saw the show in November, we immediately invited Jeffrey Combs and director Stuart Gordon to come to Austin for this year's Fantastic Fest. Although not a film, *NEVERMORE* was the very first show booked for this year's festival. We will have 2 screenings open to Fantastic Fest badge holders with additional screenings available to the general public.

NEVERMORE

2010, dir. Stuart Gordon, USA, 90 min., United States



If legendary horror scribe H.P. Lovecraft were alive in 1986 and witnessed this unapologetically gore-ocious modernized adaptation of his work, he would have committed suicide.

But for anyone interested in relentlessly splurting anthropoid goop and pre-CGI full-contact bone-wrenching de-evolution, this film is a 3000-foot boner. FROM BEYOND manages to increase the already hideous firings of the author's brain to a fever-inducing overdose of offworldly abominations, grisly mutations and subhumanoid cannibalizations. Directed by Stuart Gordon directly after his berserk horror comedy RE-ANIMATOR (also starring Jeffrey Combs and Barbara Crampton), this entry is decidedly more grim and hateful but no less hyperactive, as two scientists and a very pissed-off cop (Ken Foree of the original DAWN OF THE DEAD) square off against diabolical S&M-tinted monster science in a rigorous battle against the drippiest forces of the unknown. (Zack)

FROM BEYOND

1986, dir. Stuart Gordon, 86 min., United States



Calling RE-ANIMATOR a crucial gore movie is like saying that fire is hot.

Vein-bulgingly manic movie nerd Jeffrey Combs plays the equally high-strung Herbert West, a medical student gifted with both extraordinary ability and an absolute lack of conscience. His grave-robbing, vengeance-fueled antics in the field of death reversal inevitably unleash a gargantuan avalanche of severed extremities, spastic torsos, and even a disembodied cunnilingus stunt that would later be referenced in the inferior Oscar-winning film AMERICAN BEAUTY. As with Gordon's other H.P. Lovecraft adaptation FROM BEYOND, the movie is passionately violent, dazzlingly clever, features almost nothing to do with its source material and is a goddamn motherfucking masterpiece. (Zack)

REANIMATOR

1985, dir. Stuart Gordon, 86 min., United States

Guests in Attendance

Director Mark Hartley will be live in person

US Premiere

MACHETE MAIDENS UNLEASHED!

2010, dir. Mark Hartley, 85 min., Australia

From Mark Hartley, who wowed Fantastic Fest audiences with NOT QUITE HOLLYWOOD: THE WILD, UNTOLD STORY OF OZPLOITATION! in 2008, comes a new documentary about the even wilder world of Filipino exploitation movies. During the classic grindhouse era of the 60s, 70s and 80s, independent producers began turning out more and more exploitation features for less and less money. The films being discussed and shown in Hartley's trademark montage style include such wildly entertaining titles as FOR YOUR HEIGHT ONLY, THE MAD DOCTOR OF BLOOD ISLAND, TWILIGHT PEOPLE, THE BIG DOLL HOUSE, and TNT JACKSON. MACHETE MAIDENS UNLEASHED! might just be the funniest, fastest, most shocking film you'll see all year. It features hilarious and informative interviews with Roger Corman, Pam Grier, Sid Haig, John Landis, Joe Dante, Eddie Romero, Cirio Santiago and many more of the people who made the golden age of Filipino exploitation what it was. Before the screening we'll be featuring a blazing hot reel of 35mm Filipino exploitation trailers and special Corman-inspired surprises. This is an evening you will not want to miss!

FOLEYVISION PRESENTS FOR YOUR HEIGHT ONLY

2010, dir. Eddie Nicart, 88 min., Philippines

Unbelievable! From the Philippines, a land without shame (and without copyright lawyers apparently), comes this egregious, entirely inappropriate James Bond ripoff starring chihuahua-sized midget Weng Weng as agent 00. You won't believe your eyes as the little fella takes down whole gangs of polyester-clad gangsters with his incredible kung-fu technique, which consists primarily of vicious rabbit-punches to the groin. Ouch! And when it

comes to loving he's a pint-sized Prince Charming. You just have to see it to believe it. Best of all, FOR YOUR HEIGHT ONLY is presented in Foleyvision. Wider than Cinemascope, deeper than 3D, more sonically astounding than THX, it's FOLEYVISION! Every line of dialogue, every note of music, every single sound effect if performed right before your eyes by the amazing Foleyvision cast. We'll see you there. (Lars Nilsen)

TWILIGHT PEOPLE

1973, dir. Eddie Romero, 84 min., Philippines

I'm glad nobody told Filipino B-movie god Eddie Romero that he should really have a budget if he wanted to make a movie about an island full of monstrous half-human, half-animal beasts. Then we'd be deprived of the spectacle of the ghetto goat-boy, the badly-conceived bat man or the embarrassed-looking panther woman (played by Pam Grier!). Also, Romero probably would have done something foolish with that extra money like hiring somebody other than John Ashley for the lead role. Ashley had parlayed a semi-successful

stateside career as a teen actor and rockabilly singer into what passed for super-stardom in the Philippines, where he produced and starred in countless action and monster films as "the white guy." He's generally pretty bad, but he will start growing on you after a while, like an exotic island fungus. The whole film exudes an ambiance of sleazy tropical languor that's quite appealing in its humid way. (Lars Nilsen)

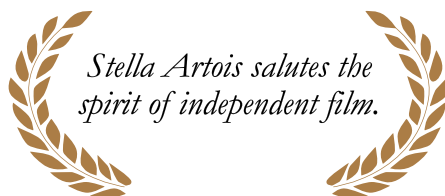
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LIFETIME ACHIEVEMENT AWARD

Yuen Woo Ping



We're proud to honor director and master fight choreographer Yuen Woo Ping with a Lifetime Achievement Award at the world premiere of his new martial arts fantasy TRUE LEGEND, starring Vincent Zhao (FONG SAI YUK, DRAGON GETS ANGRY) Zhou Xun (THE EMPEROR AND THE ASSASSIN, SUZHOU RIVER) with Michelle Yeoh (CROUCHING TIGER, HIDDEN DRAGON) and the late David Carradine (KILL BILL). The film will play as part of a double feature with SNAKE IN THE EAGLE'S SHADOW, Yuen Woo Ping's directorial debut and the film that put action legend Jackie Chan on the map. Fantastic Fest will play host to Yuen Woo Ping's first U.S. festival appearance.

If you've ever walked out of a movie theatre after watching a martial arts film and left your jaw on the floor, your eyes were probably dazzled by

the fight choreography of filmmaker Yuen Woo Ping. Gods of kung fu — Jackie Chan, Stephen Chow, Jet Li, Donny Yen and Michelle Yeoh — have all had their impressive abilities molded into a cinematic language of fist-pounding aerial artistry at the hands of Yuen Woo Ping. His work headlines the top fight sequence lists of all time from films like THE MATRIX trilogy, KILL BILL VOL. 1 & 2, CROUCHING TIGER, HIDDEN DRAGON, IRON MONKEY, DRUNKEN MASTER, ONCE UPON A TIME IN CHINA, FIST OF LEGEND and KUNG FU HUSTLE. We are thrilled to have a filmmaker of Mr. Yuen's incredible talent and filmography attend our festival to accept the Lifetime Achievement Award. A large part of our programming at Fantastic Fest is devoted to a genre of which Mr. Yuen represents the pinnacle of quality.



As a director and action choreographer, Yuen Woo Ping is identified with the 'new school' of kung fu. But just as a jazz musician must master the standards before he can take off on wild harmonic flights, Yuen had to earn his diploma from the old school before he could tear down the walls. Think of this movie as his graduate thesis. It is similar to the Shaw Brothers training films so popular at the time, but there are crucial differences in humor and attitude. Jackie Chan, at his acrobatic best, stars as an orphan who ekes out a Dickensian existence as the janitor and human punching bag at a kung fu school. When he sees an old beggar (played to sheer perfection by Yuen Woo Ping's father, Siu Tien Yuen) being roughed up by bill collectors, he jumps in to help. The old man, actually a great martial arts master, is touched by the gesture but appalled by the terrible kung fu so he takes the boy on as a disciple, teaching him the Snake Fist boxing style. Unfortunately, the master of the Eagle Claw style, played by phenomenal high-kicker Hwang Jang Lee, has vowed to eradicate the Snake Fist style and all its practitioners from the Earth, which spices things up considerably. The kung fu fights here are among the best you'll ever see, with some staggering moves you won't believe. Best of all, it is entertaining from beginning to end.

SNAKE IN EAGLE'S SHADOW

1978, dir. Yuen Woo-Ping, 90 min., Hong Kong



Yuen Woo Ping, legendary director and martial arts choreographer, brings TRUE LEGEND, an epic tale of Su Can, Master of the Drunken Fist. A well-respected martial arts teacher and a good husband and father, Su Can's journey begins when his vengeful brother, Yuan, returns from war. Seeking revenge from a dark family history, Yuan, armed with the Five Venom Fist, nearly kills Su Can and flees with his son. Maimed, shamed and in despair, Su Can almost loses his will to live, until he meets the supernatural Lord Wushu who takes him as an apprentice, subjecting him to some of the fiercest training sequences in wuxia filmography. Finally regaining his spirit and determination he sets off to face his brother and save his family. But the evil master of the Venom Fist has grown ever more dastardly, and following a spectacular fight, Su Can's victory is hollow, reducing him to beggary and drunkenness. But the spirit is strong and out of the ashes rises the legendary DRUNKEN FIST.

TRUE LEGEND

2010, dir. Woo-ping Yuen, 116 min., China

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14 BLADES

2010, dir. Daniel Lee, 114 min., Hong Kong



BRIEF SUMMARY

Betrayed by his fellow Imperial bodyguard soldiers, Qing Long (Donny Yen) must seek out and rally the loyalists to rise and restore the Emperor to power. In his way are the deadliest assassins in the land, his former brethren, the Jin Yi Wei.

FULL DESCRIPTION

Trained in clandestine combat from childhood, the Jin Yi Wei are masters of the 14 Blades; eight being for torture, five for killing, and the last blade reserved for suicide when a mission fails. An elite force of secret agents with a license to kill, the Jin Yi Wei devote their lives and lethal prowess to the service of the Emperor alone. When the Imperial Court is taken over by evil eunuch Jia (Law Kar Ying), Qing Long (Donnie Yen), the best of the Jin Yi Wei, is assigned to steal a list identifying those still loyal to the Emperor. Unbeknownst to Qing Long, however, the Jinyiwei have fallen under the control of Jia, and during the mission Qing Long is betrayed and barely escapes with his life. Now as the most wanted man in the land, Qing Long must seek out and rally the loyalists to rise against Jia and restore the Emperor to power. In his way are the deadliest assassins in the land, his former brethren, the Jin Yi Wei.

Guests in Attendance

Director Ben Ketai, Kiele Sanchez & Steve Niles (co-writer, author), Doira Baird and Troy Ruptash

World Premiere



30 DAYS OF NIGHT: DARK DAYS

2010, dir. Ben Ketai, 92 min., United States



BRIEF SUMMARY

After surviving the incidents in Barrow, Alaska, Stella Olemaun relocates to Los Angeles, where she intentionally attracts the attention of the local vampire population in order to avenge the death of her husband, Eben.

FULL DESCRIPTION

It's been almost a year since the Alaskan town of Barrow's population was decimated by vampires during its annual month-long sunset. Riddled with grief over the death of her husband, bound by nightmares and void of all emotions beyond hate and sorrow, Stella (Kiele Sanchez) has spent the past months traveling the world, trying to convince others that vampires exist. Met with skepticism and laughter, Stella is ready to throw in the towel when a group of lost souls (Rhys Coiro, Diora Baird and Harold Perrineau) offers an incredible opportunity: the chance to exact revenge upon Lilith (Mia Kirshner), the vampire queen responsible for the assault on Stella's sleepy Alaskan town. With nothing remaining to live for, and nothing left to fear, Stella joins their mission and ventures into the uncharted underbelly of Los Angeles where she pushes herself to the most extreme limits to stop the evil from striking again.

Guests in Attendance

Director Eugenio Mira

World Premiere



AGNOSIA

2010, dir. Eugenio Mira, 97 min., Spain

PLAYS WITH MY INVISIBLE FRIEND

2010, dir. Pablo Larcuen, 15 min., Spain A semi-catatonic young man is finally able to reach beyond his world of porn and video games thanks to his first and only friend: an alien fish-man.



BRIEF SUMMARY

Fantastic Fest veteran Eugenio Mira spins a complex tale centering around a young woman with a rare sensory ailment who holds the key to an industrial fortune. Those closest to her devise an elaborate double-cross to steal her closely guarded secrets.

FULL DESCRIPTION

The producers of PAN'S LABYRINTH and THE ORPHANAGE present a truly unique period thriller from Fantastic Fest veteran Eugenio Mira. The screenplay, penned by Antonio Trashorras (who also wrote THE DEVIL'S BACKBONE) has been praised by Guillermo Del Toro; "I've read few screenplays in my life that have impressed me as much as AGNOSIA." Joana Prats suffers from agnosia, a strange neuropsychological illness that affects her perception. Although her eyes and ears are in perfect condition, her brain cannot interpret the stimuli

she receives through them. As the only one who knows the industrial secret left behind by her father, the enigmatic young girl will become the victim of a sinister plan to get the information out of her by taking advantage of her sensory confusion. As the plot unfolds, the two men closest to her will become crucial to its outcome: Carles, Joana's fiancé and her father's right-hand man, and Vicent, a young, impulsive servant working at the Prats mansion. Lush visuals, strong performances and a truly original and elegant plot create in AGNOSIA the sense that you are watching a modern classic unfold before your eyes. Fantastic Fest is truly honored to host the world premiere of Eugenio Mira's AGNOSIA. Mira was an esteemed guest at the very first Fantastic Fest back in 2005 with his debut feature THE BIRTHDAY and is a longtime short film collaborator with another Spanish Fantastic Fest veteran, the legendary Nacho Vigalondo. Mira also composed the score for TIMECRIMES and is the nervous keyboard player in 7:35 IN THE MORNING.



BEDEVILLED

2010, dir. Jang Cheol-so, 115 min., South Korea



BRIEF SUMMARY

In his feature debut **BEDEVILLED**, Jang Cheol-so delivers a brutal, emotionally shattering film that mixes genres in a way that might be described as “art slaughterhouse.”

FULL DESCRIPTION

Jang Cheol-so got his start as an assistant director for famed South Korean filmmaker Ki-duk Kim on productions such as *SAMARIA* and *SPRING, SUMMER, FALL, WINTER...AND SPRING*. In his feature debut *BEDEVILLED*, which deservedly premiered as a Critics Week selection at Cannes 2010, Jang Cheol-so takes a few queues from his mentor and delivers a brutal emotionally shattering film that mixes genres in a way that might be described as “art slaughterhouse.” Hae-won Chung (Ji Sung-won) is a young woman with a bad attitude living in Seoul. Her life isn’t going so well. She works at a bank where customers beg for loans they can’t afford. The cops identify her as a murder witness, but

she doesn’t want to cooperate with the investigation. What’s more, an old friend named Bok-nam (Seo Yeong-hee) keeps bugging her to visit Moo-do, a remote island where the pair spent their youth. After Hae-won is sent on an involuntary vacation, she gives in and visits Bok-nam. Initially, life on Moo-do island seems calm and uneventful. The backwards islanders spend their days farming potatoes, tending to bees, and chewing narcotic “bozo leaf.” It soon becomes apparent that Moo-do island is not a happy place. *BEDEVILLED* is not a regular horror movie. It is not a standard thriller or drama, either. Like the works of Ki-duk Kim, *BEDEVILLED* seamlessly blends humor, drama, suspense, and horror into a unified whole. This kind of mixture is hard to pull off, but Jang Cheol-so handles the task with a deft touch. By integrating the best aspects of multiple genres, *BEDEVILLED* obtains a depth and potency that more single-minded films inevitably fail to reach. The story progresses at a steady pace, dropping little clues about the island’s ugly mysteries. Nothing is rushed. Then, the final act comes around. (Rodney Perkins)



BIBLIOTHÈQUE PASCAL

2010, dir. Szabolcs Hajdu, 111 min., Hungary

PLAYS WITH **SURVIVOR OF THE HIPPOCAMPUS**

2009, dir. Julien Lecat, 13 min., France A woman enters the deepest recesses of her friend's brain to help him get back on track.



BRIEF SUMMARY

In order to regain custody of her daughter, Mona sets off on a surreal journey that will take her to the shadowy world of sexual slavery in *Bibliothèque Pascal*, the strangest brothel you could ever conceive.

FULL DESCRIPTION

"... a dark sex-trafficking fairy tale from Central Europe with Terry Gilliam-esque touches." —Boyd Van Hoeij, *Variety*.

From the director and the producers of the internationally acclaimed *WHITE PALMS*, *BIBLIOTHEQUE PASCAL* was selected for the Cannes' Quinzaine des Réalistes, the LA AFI Film Festival, the Berlin Film Festival, the Melbourne International Film Festival and the Sarajevo Film Festival where it collected the Cineuropa Award and CICA's Prize. The Hungarian Selection Committee for

Academy Awards Entry has named *BIBLIOTHEQUE PASCAL* as the country's entry in the race for the best foreign language Oscar. The misadventures of Mona, a Romanian of Hungarian origin single-handedly raising her daughter, whose father is the strange Viorel. Persuaded by Armenian Vacariu of the necessity to go abroad to ensure her economic survival, Mona puts her child in the care of Rodica, a fortuneteller to whom she promises to send money every month. When she gets to London with forged papers, the young woman is led to one of the capital's night clubs, the Bibliothèque Pascal, where she works for a time before getting arrested by the police for working illegally. After four months in prison, the night club owner manages to get her released, but her freedom has a price: prostitution in the secret bedrooms of the Bibliothèque Pascal—which offers its clients the possibility of sleeping with sexual slaves representing great figures of literature (Antigone, Katherina Minola [Shakespeare's *Taming of the Shrew*], Mother Courage, Le Petit Prince [Orion Radiés], Oliver Twist, Joan of Arc)—a world where anyone can fulfill their fantasy if they can afford it.

Guests in Attendance

Director Guy Moshe

US Premiere



BUNRAKU

2010, dir. Guy Moshe, 108 min., USA



BRIEF SUMMARY

In a world with no guns, a mysterious drifter (Josh Hartnett), a young samurai and a bartender (Woody Harrelson) plot revenge against a ruthless leader (Ron Perlman) and his army of thugs, headed by nine diverse and deadly assassins.

FULL DESCRIPTION

In a hyperreal, hyper-saturated, hyper-driven dystopia, guns are banned upon pain of death and the sword is now king. Nicola the Woodcutter (Ron Perlman) is the most powerful man east of the Atlantic, a shadowy crime boss who rules with an iron fist with the help of nine diverse assassins and the Red Gang, a force not to be trifled with. His right-hand man is Killer #2 (Kevin McKidd), a cold-hearted, smooth-talking, toe-tapping murderer dressed in red and wielding a deadly blade without remorse. The citizens live in fear of this pack of wolves, and wait for the hero who can overthrow the tyrant. One

night, a man (Josh Hartnett) walks into the bar of the local insurgent (Woody Harrelson) and desires two things: a shot of whisky and to kill Nicola. Soon, another stranger enters the bar, a samurai named Yoshi (played by Japanese pop star GACKT). Yoshi wants to avenge his father by taking back a talisman that Nicola stole from his clan. Armed with crossed destinies and incredible fighting skills, the two set out on a journey, breaking bones and cracking heads in their search for Nicola. In an amalgam of samurai film, spaghetti western and chop socky director Guy Moshe's BUNRAKU is nothing short of ambitious. Characters in this world spin and ricochet against a backdrop that resembles a pop-up-book made of origami, ever-changing and whirring like a steam driven Victorian theatre set. It is a universe propelled by pugilistic force, delivered in a brash style of amazing physical combat sequences by stunt coordinator Clayton Barber and fight choreographer Larnell Stovall that evoke Gene Kelly by way of BLOODSPORT. Completely unique, BUNRAKU emerges as a visually stunning blend of flavors old and new, east and west. (Colin Geddes, TIFF)

Guests in Attendance

Director Rodrigo Cortés and
star Ryan Reynolds

Regional Premiere

BURIED

2010, dir. Rodrigo Cortés, 95 min., Spain



BRIEF SUMMARY

Paul Conroy is not ready to die. But when he wakes up six feet underground with no idea of who put him there or why, life for the truck driver and family man instantly becomes a hellish struggle for survival.

FULL DESCRIPTION

Paul Conroy is an American truck driver who leads a convoy on a major assignment through Iraq. Without warning, his convoy is the target of a vicious attack by unknown assailants. When he comes to, he finds himself in a desperate, horrifyingly surreal predicament. He has been buried alive in a wooden coffin with only a cell phone, a lighter, and ninety minutes worth of oxygen. He is informed, via his cell phone, that if he will only be unearthed if he produces a one million dollar ransom for his own life. With little mobility and even further limited options, Conroy must find a way to escape the box or suffer the worst of fates.

BURIED is not a film for the claustrophobic at heart. It is the communication of one of our most basic of human fears and is sure to awaken some familiar nightmares. The terror of being buried alive is as old and universal as any concept to be explored by a horror film. From ancient Egyptian mythology to Edgar Allan Poe's short story *The Premature Burial*, we as a people have been fascinated and petrified at the idea of finding ourselves in Conroy's shoes.

BURIED is a marvel of filmmaking. The fact that the film takes place primarily in a singular locale requires so much not only of the actor playing the character in peril, but also of the writers who must construct an increasingly compelling plot to compensate for such a limiting, close quarters locale. Luckily Ryan Reynolds, who has proven his range and dedication to his craft countless times, once again rises to the challenge and turns in a spectacular, staggeringly intimate performance as the unfortunate protagonist.



CARANCHO

2010, dir. Pablo Trapero, 107 min., Argentina

PLAYS WITH BY NIGHT

2010, dir. Juan Diaz B, 13 min., Germany A man copes with the pain of life through a very unusual medium: snow globes.



BRIEF SUMMARY

Ambulance drivers and ambulance chasers. Dirty police and corrupt doctors. Fraudulent insurance brokers. These and other truly desperate people are the players in a wildly original and occasionally brutal thriller set in the streets of Buenos Aires.

FULL DESCRIPTION

Pablo Trapero's *CARANCHO*—a Spanish phrase for a bird of prey—is an intense noirish thriller set in an unseemly world of shady doctors, corrupt cops, and, most importantly, sleazy lawyers. *CARANCHO* is without a doubt one of the finest films at this year's Fantastic Fest. In Argentina, more than 8,000 people a year die in road accidents. All of these car wrecks bring the possibility of big insurance payouts, which attracts a certain type of ruthless amoral lawyer. Sosa—played by Ricardo Dar'n who starred in Juan José Campanella's Academy Award winning film *THE SECRET IN THEIR EYES*—is one of this special breed.

He hovers around car wrecks, funerals, and emergency rooms like a vulture who catches the scent of a dying animal. During his nightly search for clients, Sosa meets Lujan (Martina Gusman), a young emergency room doctor who rides shotgun in an ambulance. After repeatedly running into each other—Sosa always seems to be waiting at the wrecks—they become romantically involved. The pairing of a dubious ambulance chaser and a young nurse with some serious personal problems makes for a dangerous and volatile love affair. The tone here is dark and cynical. Almost every character is involved in some kind of skullduggery, including: drugs, fraud, murder, and bribery. Many of the scenes take place in the dead of night where the darkness provides a cover for the characters' nefarious deeds. The story is built around Sosa and Lujan's romance, which gives the film a strong emotional core. Martina Gusman and Ricardo Dar'n—both of whom have an intense onscreen chemistry—strike a perfect balance of sympathetic and sleazy. Every single element of this film is absolutely on point. Do not miss it! (Rodney Perkins)

Book Signing

Special screening to celebrate the debut of new book
"DESTROY ALL MOVIES!!!
The Complete Guide to Punks on Film"

Special Screening



CLASS OF 1984

1982, dir. Mark L. Lester, 98 min., United States



Authors Zack Carlson, Bryan Connolly and Kier-la Janisse will be signing copies of their new book "DESTROY ALL MOVIES!!! The Complete Guide to Punks on Film" following a screening of the quintessential punk exploitation film **CLASS OF 1984**

FULL DESCRIPTION

The year is 1984. A rabid pack of rampaging punk teens run our schools, our drugs and our prostitutes. Brutality and decadence are everywhere. Enter first-year teacher Andrew Norris (Perry King), who's forced to violently turn the tables on the bloodthirsty gang before their trashwave swallows the town alive. Writer/director Mark L. Lester's reckless masterpiece debuted at Cannes Film Festival to severely divided reviews. What detractors and many thrill-seeking fans both sadly overlooked was the fact that the movie had been done exactly right. Each actor turns in a memorable, convincing performance amid knifings and punk slam pits. Beloved ham Roddy McDowall pulls off what may have been his best scene of the decade. The film moves constantly forward at full speed, with humor and intelligent dialogue balancing out the horrors perpetrated by the vicious teens. But beyond all this, there's a bitterly absorbing air of human helplessness and leather-clad heartlessness that makes this movie the best in its genre. (Zack Carlson)



COLD FISH

2010, dir. Sion Sono, 144 min., Japan



BRIEF SUMMARY

Equal parts black humor and bloody dementia in this true crime portrait of a Japanese tropical fish dealer responsible for over forty murders.

FULL DESCRIPTION

Quiet and meek, Shamoto (Mitsuru Fukikoshi) has been beaten into submission by the mundane demands of everyday life. He's in an awkward relationship with his beautiful but shy second wife, who still hasn't been accepted by his rebellious teenaged daughter, Mitsuko. Shamoto's one remaining joy is running a small tropical fish store. When Mitsuko is caught shoplifting, the friendly Murata (Denden) helps her distraught parents by settling things with the store's manager. Murata, who owns a tropical fish store called Amazon Gold, immediately forms a bond with fellow fish connoisseur Shamoto and offers to help his wayward daughter, giving her a job that comes conveniently with

room and board. The conflict between Mitsuko and her stepmom appears to be finally solved. Shamoto is drawn into business with the outgoing Murata, unaware that behind his friendly demeanor lurks a dangerous sociopath. Murata and his wife have a history of fraud and murder, disposing of their prey in an elaborate, ritualistic and grisly manner. Taken in by Murata's easygoing charm, Shamoto realizes the man's true nature too late and becomes implicated in the madman's bloody crimes. Madness is a familiar theme for Sion Sono, who has made nearly twenty films in the last thirty years. His work remains relatively unknown outside of fanboy and J-Horror circles, where films like *SUICIDE CLUB* and *LOVE EXPOSURE* (his four-hour-long opus of fetishism, romance and religion that played FF last year) have gained cult status. Sono reaches an impressive new level and shows firm control of this gruesome subject. What's all the more shocking is that it is based on the real case of a serial killer who murdered more than forty people. Denden steals the show with his portrayal of Murata—the Japanese equivalent of Sweeney Todd. (Colin Geddes, TIFF)

Guests in Attendance

Directors Johan Lundborg and Johan Storm and star Emil Johnsen

**North American
Premiere**



CORRIDOR

2010, dir. Johan Lundborg, Johan Storm, 80 min., Sweden



BRIEF SUMMARY

Lonely medical student Frank is pleased with his flat, a quiet place to focus on his coming exams. But when he meets the girl upstairs, his peace and quiet, his sanity and possibly even his life become jeopardized.

FULL DESCRIPTION

We all have THOSE days from time to time. You wake up on the wrong side of the bed and it feels like every person you encounter is insufferable. The tiniest of hassles can wreak havoc on your last nerve. You're unable to shake that sense of general grumpiness and all you really want is to be left alone. It's the kind of mood that takes you to a pretty dark place, where friends and loved ones, or even random strangers, might seem like adversaries. For most of us, this state of mind is temporary, but for Frank (Emil Johnsen) the socially withdrawn protagonist of CORRIDOR, the cloud of exasperation never really lifts. When

the outgoing Lotte (Ylva Gallon) moves into the apartment above him, Frank's life becomes a series of escalating psychological trials. Initially mundane challenges like carrying on a friendly conversation with a neighbor give way to slightly more demanding tests on Frank's patience and judgment. First, Lotte and her biker boyfriend Micke's (Peter Stormare) raucous late-night sexcapades keep him up all hours and distract him from his medical studies. When evidence of domestic abuse begins to surface between the couple upstairs, Frank tries and fails to avoid getting involved. His grudging and platonic assistance to Lotte brings more trouble to his door when Micke and another jealous ex both begin to suspect that Frank is Lotte's new love interest. Soon Frank is caught up in a mystery as the lines blur between his own suspicion of the outside world and the genuine threats presented by Lotte and Micke's encroachment on his life. Winner of the Cineuropa Jury Award at the 2010 Brussels Fantastic Film Festival, directors Johan Lundborg and Johan Storm have fashioned an impeccable suspense film that packs a bracing punch. (Carrie Matherly)

Guests in Attendance

Writers/Directors Howard and Jonathan Ford

North American Premiere



THE DEAD

2010, dir. Howard J Ford and Jonathan Ford, 90 min., South Africa



BRIEF SUMMARY

After his plane crashes in the South African bush, Rob Freeman (SAVING PRIVATE RYAN) joins forces with Prince David Osei (a superstar actor in his native Ghana) to cross the vast desert by any means necessary. A daunting task under normal circumstances becomes particularly challenging after the zombie apocalypse.

FULL DESCRIPTION

Known in the UK as the new Ridley and Tony Scott because of their similar commercial backgrounds, the Ford Brothers now burst on the high-class scare scene as a fresh force in the horror fantasy arena. In the very near future most of the world has succumbed to a living dead virus. After crashing off the coast of Africa in a plane, Lt. Brian Murphy battles for survival across inhospitable parched terrain in search of a way to get back to his beloved family in America. Saved by local military man Sgt. Daniel Dembele, who is also searching for his son, both men join forces to fight the ever-present flesh-eating threat stalking the bush. Starring West African superstar Prince David Osei and Rob Freeman from SAVING PRIVATE RYAN, THE DEAD features stunningly shot landscapes, brilliant special make-up and visual effects, and terrific dust devil zombies.

Guests in Attendance

Directors Amber Benson and Adam Busch as well as stars Angela Bettis and Kevin Ford

Regional Premiere



DRONES

2010, dir. Amber Benson & Adam Busch, 96 min., United States

PLAYS WITH **ONE MAN AND HIS DOG**

2010, dir. Johnathan Hopkins, 8 min., United Kingdom An interstellar would-be savior stumbles across a violent flim-flam man. Hijinks ensue.



BRIEF SUMMARY

When Brian discovers that his co-worker Clark is actually an alien, he takes the news pretty well. But when he finds out that other co-workers are also aliens, his world starts to crumble. The aliens happen to be from competing races and it turns out that the fate of Earth and humanity itself may lay squarely on Brian's shoulders.

FULL DESCRIPTION

Brian is a pretty normal guy. He works at a typical corporation, wearing a shirt and tie and sitting in a cubicle for 8 hours a day. It's bland and boring but also a comfortable existence. His best friend Clark is a funny guy who works in the office. Brian has been flirting with Amy for months, but it's all been confined to the workplace and he hasn't found the courage to actually ask her out. But after he accidentally discovers that Clark is an alien, it seems as good a time as

any to take the plunge. Thankfully she says yes, and Brian finds himself pretty happy dating Amy. But the surprises don't stop there and when another alien reveals their true identity, Brian is shell-shocked. As his comfortable existence is shattered by this new knowledge, Brian must put his own problems aside to prevent a war between alien races that might mean the outright destruction of earth. Featuring *Freaks and Geeks* star and INGLOURIOUS BASTERD Samm Levine as Clark, Dave Allen as the quirky Cooperman and Austin-favorite Angela Bettis as Amy, DRONES fills its cast with a host of likable character actors. Jonathan M. Woodward shines as Brian, the dopey office worker who unwittingly uncovers the alien population. The dialogue is fast-paced with a dry sense of humor but the sharp wit coupled with the cast's excellent comedic timing really makes it shine. Lines are delivered in a casual, nonchalant manner that adds an extra layer of humor, as the reactions to what should be shocking revelations are overly low-key. Consistently funny and entertaining, DRONES is a creative look at workplace dynamics that's sure to please. (Luke Mullen)



FATSO

2008, dir. Arild Frøhlich, 94 min., Norway

PLAYS WITH PICNIC

2010, dir. Henrik Andersson, 18 min., Sweden A happy couple enjoying a gorgeous summer day together are unprepared for the difficulties that attack their peaceful life.



BRIEF SUMMARY

Graphic novelist Rino Hanssen's quiet life (watching porn, drawing and occasionally violating honeydew melons) gets upended when his father surprises him with a nubile, free-spirited and devastatingly beautiful flatmate.

FULL DESCRIPTION

Rino loves women. He loves how they look and how they smell and how they feel. Or, at least he's confident that he would love how they smell and feel if he ever got close enough to find out. Overweight, clumsy and socially awkward, he can never really work up the nerve to actually talk to any of them. None of the attractive ones anyway. And so he just loves how they look and imagines how they smell and feel. "Imagines" them right into one of the soiled tissues that lay scattered around his apartment. A translator of technical manuals and graphic novelist who works from home, Rino's days in real life are drab and boring and

devoid of human contact. In his mind, though, Rino is a lothario of stunning sexual prowess. He draws comics imagining himself as a well-hung rhinoceros, literally saving the day with his super powered penis. His dreams are filled with buxom, beautiful women in tight shirts and short skirts striking a variety of provocative poses. And when you compare the drabness of his day to day life—in which his only friend is a man even lower on the social food chain than Rino is himself—to the richness of his imaginary worlds, is it any wonder that Rino masturbates so much that only the miracles of modern lubricants have prevented him from reducing himself down to a bloody stump? And then Malin arrives. A gorgeous blond exchange student from Sweden, Malin is forced upon Rino as an unexpected house mate and she brings with her emotional fragility and binge drinking that suggests Rino's social life may just have a chance of getting out of his head and into the real world. We tried and failed to land the film for the 2009 edition of FF but in 2010 we would not be stopped and we are proud to bring Rino to US audiences for the first time. (Todd Brown, Twitchfilm)



FIRE OF CONSCIENCE

2010, dir. Dante Lam, 106 min., Hong Kong



BRIEF SUMMARY

A slick cops-and-robbers film that coats melodrama with a thick layer of blood and gunpowder. Dante Lam has emerged as one of the most exciting Hong Kong action directors with films like *THE BEAST STALKER* (2008) and *SNIPER* (2009). His latest work delivers the goods with chases, brawls, massive fire fights, exploding bodies and more.

FULL DESCRIPTION

Dante Lam's latest work, *FIRE OF CONSCIENCE*, is a slick tale of cops-and-robbers that coats a melodramatic story in a thick layer of blood and gunpowder. The opening scene, which is partially done in a series of tricky CG enhanced tracking shots, establishes the killings of two police officers and a prostitute. These three deaths connect the lives of two cops: Captain Manfred (Leon Lai) and Inspector Ji Kee (Richie Ren). Manfred is a 27-year veteran of the

Hong Kong police force. Haunted by the memory of his recently deceased wife (Vanessa Yeung appearing in flashbacks), he pours his energy into solving the numerous cases that come his way. Manfred isn't afraid to connect his fists to a perp's face. He's backed up by Cheung-on (Kai Chi Liu), a senior cop with all kinds of problems, and an anxious rookie named May (Michelle Ye). Inspector Kee, a member of the Regional Crimes Unit, enlists Manfred's help in tracking down the cellphone of the cop who was killed in the opening scene. Kee has ulterior motives, which spells trouble for Manfred, his subordinates, and a whole lot of other people. Wai Lun Ng (S.P.L., *SNIPER*) wrote the script based on a story by Dante Lam. The film sticks closely to the good cops versus bad cops formula with the shading of the characters more gray than usual. *FIRE OF CONSCIENCE* really delivers the action goods with chases, fistcuffs, massive fire fights, bodies blown apart, and much more. In a new twist on classic child endangerment, a woman gives birth in a garage engulfed in flames. What more could a person want? (Rodney Perkins)



GALLANTS

2010, dir. Clement Sze-Kit Cheng, Chi-kin Kwok, 98 min., Hong Kong

PLAYS WITH **STRANGER HERO**

2009, dir. Stephen Carolan, 18 min., United Kingdom Prepare to witness the power of the ultimate warrior of the lost world: Stranger Hero!!



BRIEF SUMMARY

The funniest, most ass-kicking, hard-rocking, pedal-to-the-metal movie of the year. It's COCOON with kung fu!

FULL DESCRIPTION

When directors Derek Kwok and Clement Cheng were trying to raise financing for GALLANTS they were told over and over again, "No one wants to see a movie starring washed up has-beens." But eventually Hong Kong's legendary pop star and actor, Andy Lau (INFERNAL AFFAIRS), put up the budget and the result is the funniest, most ass-kicking, hard rocking, pedal-to-the-metal movie of the year. It's COCOON with kung fu! Loser office boy, Cheung (Wong Yue-nam), is banished to one of Hong Kong's rural backwaters to help greedy property developers kick a bunch of old timers out of a run down tea house. But this teahouse used to be a martial arts studio and its owners, Dragon (Chen Kuan-tai) and Tiger (Bruce Leung), are trying to keep the lights on until Master Law (Teddy

Robin), wakes up from his 30-year coma and tells them what to do again. Chen Kuan-tai was Shaw Brother's most iconic leading man in the 70's and Bruce Leung started his career as a Bruce Lee imitator before becoming a celebrated martial artist (he played "The Beast" in Stephen Chow's KUNG FU HUSTLE). Teddy Robin is only four feet tall, but he's a producer, an actor and the man who invented Chinese rock 'n' roll, even writing and performing the music for this film. Real-life gangster-turned-actor, Chan Wai-man plays the evil Master Poon; Lo Meng (aka Turbo Law) was one of the Five Deadly Venoms; and Susan Shaw, playing Dr. Fun, was a softcore sexpot back in the day. And with decades of experience behind them, these old pros own the screen. But GALLANTS isn't just a wallow in nostalgia, and it's not just a comedy. It's a movie about the true martial arts spirit. Because you can run from your problems, but eventually you're going to have to stand and fight. And even if you've waited until your joints creak and your hair turned gray, it's never too late to turn and face the world with a raised fist and a kung fu cry on your lips. (Subway Cinema)



GOLDEN SLUMBER

2010, dir. Yoshihiro Nakamura, 139 min., Japan

PLAYS WITH **IT'S ME, HELMUT**

2009, dir. Nicolas Steiner, 12 min., Germany Happy birthday! Your entire life was squandered and you'll die alone!



BRIEF SUMMARY

Last year, Yoshihiro Nakamura's **FISH STORY** saved the world from certain annihilation and became the word-of-mouth hit of the festival. This year, Nakamura's back with another ode to the human connection, **GOLDEN SLUMBER**, a brain-melting thriller send-up that's two parts **THE BIG CHILL**, three parts **BOURNE IDENTITY** and a million parts awesome.

FULL DESCRIPTION

"...a deft, strange, and elaborately-plotted thriller. Think Hitchcock leavened with pyrotechnics and an unapologetically sincere message about friendship." —Edmund Mullins, BlackBook. *"Stirring and sweet."* —Michael Atkinson, the Village Voice. Last year, Yoshihiro Nakamura's **FISH STORY** saved the world from certain annihilation and became the word-of-mouth hit of the festival. This year, Nakamura's back with another ode to the human connection, **GOLDEN**

SLUMBER. In sunny Sendai, happy-go-lucky Aoyagi (Masato Sakai, **CLIMBER'S HIGH**) reunites with an old university buddy, only to discover he's become a patsy for a labyrinthine government conspiracy to assassinate the Prime Minister. As Aoyagi runs for his life, his old classmates are ruthlessly hunted down by a government hatchet man (Teruyuki Kagawa, **SUKIYAKI WESTERN DJANGO**). All hope seems lost until Aoyagi meets "Kill-O," the friendly neighborhood serial killer, and when old-flame-with-a-kid Haruko (Yuko Takeuchi, **DOG IN A SIDECAR**), enters the fray, stubbornly unwilling to believe the worst of her ex, it looks like the titular Beatles song just might be right —there really is a way to get back home. Everything in **GOLDEN SLUMBER** is deliberate, from the serpentine plotting to the pitch-perfect performances, and even the background actors hold vital clues. The story's Hitchcock-isms are ultimately a vehicle for Nakamura's personal cinematic earworms: the shattering immediacy of pop culture as a medium for salvation, and a narrative that reminds us that everyone and everything has a purpose. (Subway Cinema)

Guests in Attendance

Director Adam Green and star Kane Hodder

North American
Premiere

HATCHET 2

2010, dir. Adam Green, 90 min., United States

PLAYS WITH JACK CHOP

2010, dir. Adam Green, 3 min., United States Beware of imitations! The Jack Chop is the only pumpkin carving tool you'll ever need.



BRIEF SUMMARY

Victor Crowley Lives! Adam Green is back with the long-awaited sequel to the 80s throwback romp that kick-started his career. **HATCHET 2** is a non-stop barrage of boobs, boners and bountiful buckets of blood.

FULL DESCRIPTION

HATCHET 2 picks up immediately from where its predecessor left off with Marybeth (this time played by Danielle Harris, of **HALLOWEEN** remake fame) escaping the clutches of the deformed and furious swamp dweller, Victor Crowley (Kane Hodder), after her swamp tour is massacred. Heading back to town, Marybeth seeks out the help of the mysterious and thoroughly untrustworthy Reverend Zombie to bring the bodies of her family back from the swamp. Zombie agrees, provided she brings her uncle along too. Under somewhat false pretenses, the Reverend recruits an assorted band of mercenaries

to ostensibly retrieve his boat and slay Crowley once and for all. Needless to say on entering the swamp it's not long before Crowley appears to wreak bloody havoc. For anyone not familiar with the original, there's an entertaining catch-up on Crowley's back story with Kane also starring, prosthetic-free, as his dad. It's a variation on **THE BURNING**, but also recalls countless other 80s slashers. The build-up is surprisingly restrained and Green takes his time to introduce Crowley's potential victims with some characteristically blokey humor, most notably in an inspired opening gambit involving some "found footage." But what this is really about is a succession of glorious hack and slash sequences designed to satisfy the fans, and on those it certainly delivers, with old fashioned and apparently CGI-free effects. **HATCHET** was always written with a sequel in mind so there are references galore for those in the know. Green also weighs in with allusions to his own work so far with **FROZEN** and his **JACK CHOP** short getting nods. This is Green having no-holds barred fun, and you'd have to be a sour grape not to be carried away with it. (Twitchfilm.net)



Guests in Attendance

Director Adam Wingard and
writer Simon Barrett

US Premiere

A HORRIBLE WAY TO DIE

2010, dir. Adam Wingard, 85 min., USA

PLAYS WITH VISION

2010, dir. James Hooper, 9 min., United Kingdom A young woman receives a mysterious DVD in the mail. She soon comes to realize even pressing play was a bad mistake.



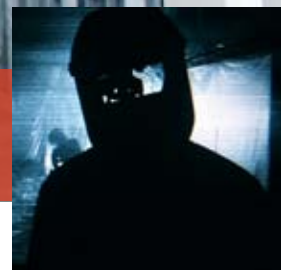
BRIEF SUMMARY

When a serial killer escapes from prison, the dangerous past of a young woman dealing with alcoholic rehab quickly begins to catch up with her.

FULL DESCRIPTION

Embark on a trip into a quiet, paranoid world where ugly things happen behind closed doors and down desolate country roads. Garrick (A.J. Bowen) has escaped from prison and is on the run. His ordinary looks and casual demeanor mask his menacing true nature—that of an unassuming serial killer who can't control his compulsion to kill. Disguising his appearance and driving along interstates under the cover of night, he leaves a trail of corpses as he makes his way across the country. Meanwhile, Sarah (Amy Seimetz) spends her days working as a dental hygienist and her evenings in AA meetings. She slowly opens up to the support group and makes a tentative romantic connection with fellow

member Kevin (Joe Swanberg). Awkward in their newfound sobriety, they bump and fumble in their courtship until Sarah gradually gains the confidence to reveal a dark secret from her wounded past—a secret that, unbeknownst to her, is about to resurface. The two juxtaposed story lines interweave as the film progresses, allowing the mystery to unfold at its own contemplative pace. While the title might imply a degree of exploitation and nastiness, director Adam Wingard triumphs in placing the dramatic narrative ahead of genre conventions. Still, the frenetic tension is palpable as it builds to a boiling point and the characters' secrets are gradually revealed. Wingard gained attention for numerous videos and shorts, as well as his micro-budget, head-trip features HOME SICK and POP SKULL, which were both self-financed and made with friends. He's developed a keen cinematic eye, melding striking imagery with intricately layered soundscapes to create emotionally honest characters and an intimate atmosphere. A HORRIBLE WAY TO DIE marks the arrival of a fresh, dedicated vision in independent American cinema. (Colin Geddes, TIFF)





THE HOUSEMAID (1960)

1960, dir. Ki-young Kim, 111 min., South Korea



BRIEF SUMMARY

Celebrated as one of the greatest Korean films of all time, **THE HOUSEMAID** tells the story of a composer who invites chaos into his home when he begins an affair with the family's mysterious new maid, a disturbed woman with a penchant for catching rats with her bare hands.

FULL DESCRIPTION

"Kim Ki-young's *HANYO*, or *THE HOUSEMAID*, is one of the true classics of South Korean cinema, and when I finally had the opportunity to see the picture, I was startled. That this intensely, claustrophobic film is known only to the most devoted film lovers in the west is one of the great accidents of film history." — Martin Scorsese. "From the point of view of a Westerner, the discovery of a film like *THE HOUSEMAID*, more than 40 years after it was made, is a marvelous feeling—marvelous not just because one finds in writer-director Kim Ki-young

a truly extraordinary image-maker, but in his film such an utterly unpredictable work. So Luis Buñuel had a Korean brother!..." —Jean-Michel Frodon

Only recently discovered by occidental audiences, *THE HOUSEMAID* is the first film in director Kim Ki-Young's trilogy of domestic ruin. This groundbreaking chamber piece, fraught with psychosexual madness, is now celebrated as one of the greatest Korean films of all time. It tells the story of Dong-sik (Kim Jin-kyu), a middle-class composer who gives music lessons at a local textiles factory in Geumcheon. Dong-sik invites chaos into his home when he begins an extramarital affair with the family's mysterious new maid (Lee Eun-shim), a disturbed woman with a penchant for catching rats with her bare hands. The print featured has been restored by the Korean Film Archive with the support of Martin Scorsese's World Cinema Foundation, a nonprofit organization dedicated to the preservation of films from non-Western countries.

US Premiere

THE HOUSEMAID (2010)

2010, dir. Sang-soo Im, 107 min., South Korea



BRIEF SUMMARY

A reimagining of the Korean classic of the same name, the 2010 version of **THE HOUSEMAID** turns the tables on the story. This time around a perfectly normal servant enters the home of a truly dysfunctional wealthy family who beat her down with an array of psychological, sexual and sometimes physical trauma.

FULL DESCRIPTION

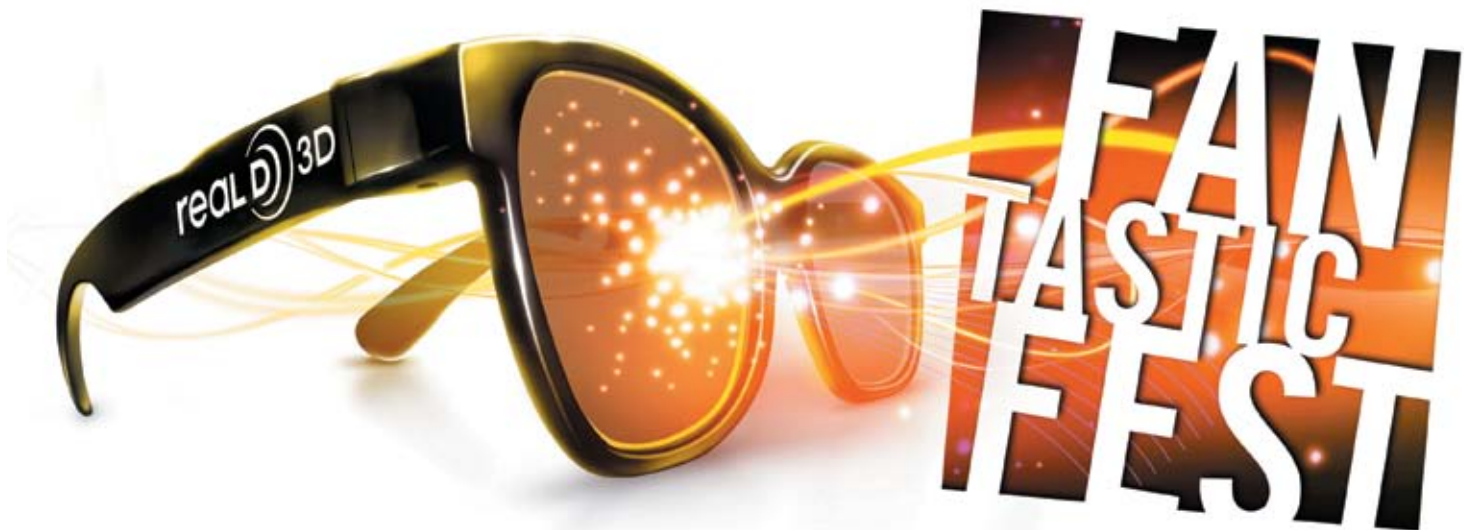
Slick, polished and sexy, Im Sangsoo's *The Housemaid* is the sort of grown-up thriller we rarely see anymore. Directed with an icy precision befitting the coldly amoral family at its center, *The Housemaid* presents a tableaux of lust, boredom, and not particularly subtle manipulation. And if its reception at Cannes is any indicator, it has touched a nerve. A remake of the 1960 classic, *The Housemaid* revolves around Lee Eun-yi, a lower class, sweetly naive divorcee who begins the film working in the kitchen of a cheap restaurant and sharing a

tiny apartment with her only friend. When the opportunity arises to become the housemaid for the enormously wealthy Hoon family she pounces on it. The Hoons are outwardly perfect. But if you know anything at all about outwardly perfect families you can guess that there's something dark beneath the surface, in this case the erotic drives and compulsions of Mr. Hoon. Despite his smooth manners Hoon has the sense of silver-spoon entitlement that comes from having been raised in extreme wealth, and a corresponding lack of morality. It doesn't take him long to become aware of Lee's tender charms and one night, when his pregnant wife is unreceptive to a particularly harsh sexual demand he makes his way to her bed. None of this can possibly end well as Mr. Hoon soon finds that the women have sharp teeth too.

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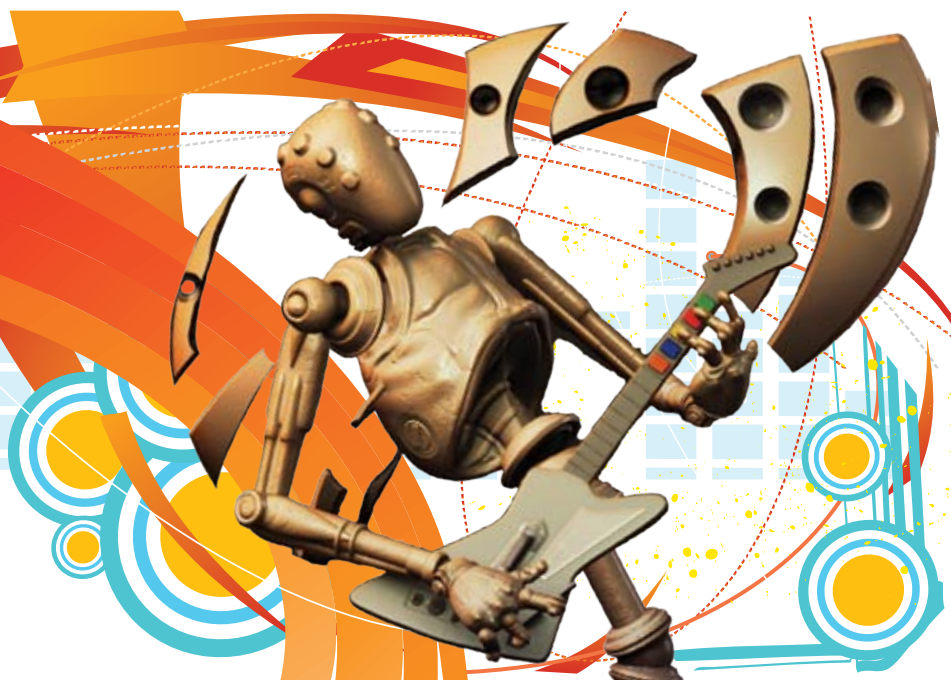
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I SPIT ON YOUR GRAVE: UNRATED

2010, dir. Steven R. Monroe, 107 min., United States



BRIEF SUMMARY

This modern remake of the classic 1978 revenge flick hits many of the same high-notes as the original while maintaining a distinctly contemporary feel.

FULL DESCRIPTION

You're probably thinking: "Sacrilege! How dare they remake this classic exploitation film?" Get over it. This remake is faithful to the original in tone, and is just as brutal, terrifying, and cathartic, while offering new angles to the classic story and updating the visuals and explicitness for our age. Jennifer Hills, a young writer from the "big city," decides to take a few months in seclusion, typing out her next book while enjoying long days in the peaceful countryside. What she doesn't add into her plan is that the countryside is full of roughneck losers, creeping in the woods with one hand on a beer can and the other in their pants. Jennifer is interrupted one night by four grisly young men, who

proceed to assault and brutalize her, culminating in a ruthless gang-rape. What happens next you may remember from the original. The tables are turned and the last act of the film involves comeuppance of the savagely violent variety, with Jennifer getting her revenge not only for the vicious treatment she experienced but, in many ways, for all women everywhere. This is where this film succeeds, using practical special effects and good old American creativity to provide some of the most gruesome torture sequences of the year. Fellas, you should sit with your legs crossed for this one. What's so great about the original is the complicated and conflicting messages it sends about violence. While you feel catharsis and jubilation at Jennifer's empowerment, the film turns at one point and forces you to confront your ideas about revenge. The remake packs that same satisfying punch, compelling you to question your love of the horror genre and certain tropes within it. (Daniel Metz)

Guests in Attendance

Director Jirí Barta

Regional Premiere



IN THE ATTIC

2009, dir. Jirí Barta, 74 min., Czech Republic

PLAYS WITH **UNCLE JACK**

2010, dir. Jamin Winans, 6 min., United States A very special uncle soothes his nephew with a very special bedtime story.



BRIEF SUMMARY

Courageous toys from an old suitcase undertake a dangerous journey through a forsaken attic to rescue their friend Buttercup, a beautiful doll who finds herself in the clutches of the all-powerful plaster Head, ruler of the Empire of Evil.

FULL DESCRIPTION

In an attic full of discarded junk, a pretty doll called Buttercup lives in an old trunk together with her friends, the marionette Prince Charming, lazy Teddy Bear and the plasticine creature Schubert. When Buttercup is snatched and taken off to the Land of Evil, her pals set out to rescue her. But as they embark on their trek through the attic, they find themselves in rough terrain full of dangerous traps. Almost a quarter of a century after the award-winning *THE PIED PIPER* (1985), artist and film director Jirí Barta presents a feature which once more conjures up the atmosphere and themes of his best works. This old-fashioned family fairy tale combines various planes of reality. The film blends all kinds of artistic and animation techniques, including some digital compositing. Barta's film thus presents an impressive dialogue with the history of animated film and, at the same time, an essay on the passing of time. The film won a Czech Lion for Best Animated Film.

Guest in Attendance

Co-star Darren Shahlavi

Austin Premiere



IP MAN 2: LEGEND OF THE GRANDMASTER

2010, dir. Wilson Yip, 108 min., Hong Kong



BRIEF SUMMARY

It's a rousing Canto-fable, a Hong Kong empowerment movie, a return to old school martial arts filmmaking with AVATAR-era production values, and on its opening weekend in Hong Kong it beat IRON MAN 2 at the box office like a redheaded stepchild.

FULL DESCRIPTION

"Sammo Hung's choreography is simply mesmerizing. It's shocking to see how fluid this can be when wires, CGI, and flowing black trench coats are forsaken for talent." —John Lichman, SLATE. This is the summer blockbuster you've been waiting for. Everything that was good about IP MAN, is better in IP MAN 2. Everything that was big, is bigger. It's a career highlight for all three of the creative forces involved: star Donnie Yen, co-star and action choreographer, Sammo Hung, and director Wilson Yip. It's a rousing Canto-fable, a Hong Kong empowerment movie, a return to old school martial arts filmmaking with

AVATAR-era production values, and on its opening weekend it beat IRON MAN 2 at the box office like a redheaded stepchild. No knowledge of IP MAN 1 is necessary. Driven out of Foshan by the Japanese, we pick up the Ip Man story in 1949 as Master Ip (Donnie Yen) arrives in Hong Kong. Wife pregnant, money short, friends scarce, he sets up a martial arts school but no Hong Kong people want to study with the weird, tea-sipping dude from China. It doesn't take long to figure out the problem: Master Hung (Sammo Hung) runs the martial arts schools in Hong Kong with an iron fist, extorting "fees" and paying off the corrupt British cops. But nobody puts Donnie Yen in the corner, and soon enough he's standing on a rickety table in a tea house, putting down masters one by one in order to purchase his right to teach wing chun with payments made in nothing but knuckles. Wing chun is the sissy kung fu, invented by a Buddhist nun and long derided in the martial world. Fluid and graceful, IP MAN 2 makes the case that while wing chun may have been invented by Buddhist nuns, these particular Buddhist nuns were not fooling around. (Subway Cinema)

Guests in Attendance

Producer Guillermo Del Toro
and director Guillem Morales

US Premiere

JULIA'S EYES

2010, dir. Guillem Morales, 112 min., Spain



BRIEF SUMMARY

After the death of her twin sister Sara, Julia finds herself questioning the circumstances of her supposed suicide. It quickly becomes apparent that Julia's paranoia is justified as she realizes that a man is clearly chasing her. As her eyesight continues to deteriorate, Julia becomes more and more desperate to uncover the truth behind her sister's death.

FULL DESCRIPTION

Julia shares more than just looks with her twin sister. They both share a degenerative eye disease that threatens their sight. Her sister Sara goes blind first, but there's still hope in the form of an operation that could restore her sight. Despite their estrangement, Julia still feels a close connection to Sara and when she dies, Julia somehow feels it and knows to go check on her. Her husband, Isaac, drives her to Sara's home where they discover her body. While

the police are sure that it's a clear-cut case of suicide, things just don't add up for Julia. She starts her own investigation, talking to Sara's neighbors and her few friends, tracking down every possible clue that she may have been murdered. She soon realizes that someone is following her, a man who moves in the shadows like a ghost, a dangerous man who just might have the answers she's chasing. As her eyesight worsens, it becomes clear that a killer is out to get her, and Julia finds she has to rely on her remaining senses to survive. Produced by mastermind Guillermo del Toro, JULIA'S EYES is a creepy thriller highlighted by a foreboding atmosphere. Belen Rueda, who starred in 2007 Fantastic Fest favorite THE ORPHANAGE, attacks the title role with gusto and intensity. Julia is smart and tough but equally terrified of her impending blindness. The film puts us inside Julia's head, showing us her slowly darkening view of the world in a way that feels almost claustrophobic. Her fears become our fears and the tension is almost palpable. There are plenty of twists and turns as the plot ramps up to a horrifying climax. (Luke Mullen)

Guests in Attendance

Director Miguel Ángel Vivas

World Premiere

KIDNAPPED

2010, dir. Miguel Ángel Vivas, 85 min., Spain



BRIEF SUMMARY

Jaime and Marta are a middle-aged couple with a teenage daughter named Isa. The family is in the process of moving into a big new house. Marta wants to gather the family for dinner at home to celebrate. Isa has her own plans to go out with her boyfriend. But everyone's evening is ruined when a gang of masked hoodlums pay a visit to the home.

FULL DESCRIPTION

Home invasion movies are nothing new. In fact, the idea of criminals invading suburban home has been run into the ground. However, as is the case with many genres, a film occasionally comes along that pumps some fresh blood into a very familiar formula. Miguel Ángel Vivas' KIDNAPPED (Secuestrados) is a good example. Jaime (Fernando Cayo) and Marta (Ana Wagener) are a middle-aged couple with a teenage daughter named Isa (Manuela Vellés). The family

is in the process of moving into a big new house. Marta wants to gather the family for dinner at home to celebrate. Isa has her own plans; she wants to go out with her boyfriend. Jaime is stuck in the middle of it all. Everyone's evening is ruined when a gang of masked hoodlums pay a visit to the home. KIDNAPPED, which was written by Vivas with Javier Garcíla, adheres to some expectations for this type of film while deviating in both subtle and significant ways. Part of what makes KIDNAPPED stand out is its choices in character development and plot. The identities of the characters aren't necessarily mysterious. Neither are their motives. The real focus here is on the family. KIDNAPPED develops a conflict-driven dynamic between Jaime, Marta, and Isa. When the crooks barge into the house (and the narrative), the time spent with the family pays off. The narrative switches back and forth between the father's dilemma and that of his wife and daughter. The split mirrors the familial relationship. The film is shot in a documentary style with handheld video cameras while tight editing and slick visual surprises elevates the suspense. (Rodney Perkins)

Guests in Attendance

Director Álex de la Iglesia live in person!

US Premiere

THE LAST CIRCUS

2010, dir. Álex de la Iglesia, 107 min., Spain



BRIEF SUMMARY

Álex de la Iglesia's genius for dark humour is at its most eloquent in his latest parody about the Spanish Civil War. Two clowns attack and disfigure one another in jealous rages over a beautiful dancer. In the name of love, they destroy the very object of their affection.

FULL DESCRIPTION

Álex de la Iglesia's latest feature, THE LAST CIRCUS, is a wild and hilarious film that exposes the nature of political conflicts in his country's recent history. Set in a circus, the film offers a pointed metaphor for the Spanish Civil War and the years of Franco's dictatorship. The war and its aftermath have been the subject of many films, but never has the darkness and absurdity of this period in Spain been so eloquently expressed. The film begins in 1937, as circus workers are forced to aid the Republican army in a battle against the National front.

The Silly Clown (Santiago Segura), dressed in full costume, manages to wreak havoc on their ranks with a machete. When his young son Javier (Carlos Areces) attempts to help him escape from a work camp, Colonel Salcedo (Sancho Gracia) thwarts his efforts and Javier is left an orphan. In 1973, Javier, now an adult, lands a gig as the sad clown in a circus. The silly clown, Sergio (Antonio de la Torre), is a cruel thug who terrorizes his co-workers and beats his girlfriend, the beguiling dancer Natalia (Carolina Bang). Javier, easy to seduce, falls deeply in love with her, leading the two men to fight for her affections in one jealous rage after another. De La Iglesia's genius for dark humor is at its most eloquent in this farcical tragicomedy which is complemented by an excellent cast. THE LAST CIRCUS takes us on an unpredictable trek that culminates in a showdown at the Valley of the Fallen, the monument that Franco had built to honor the soldiers that had died during the Civil War. Just as the two factions in Spain destroyed the very thing that they claimed to honor, these two clowns manage to turn love into an annihilating force. (Diana Sanchez, TIFF)

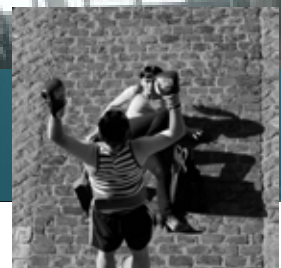


LEGEND OF THE FIST: THE RETURN OF CHEN ZHEN

2010, dir. Wai-keung Lau, 113 min., Hong Kong

PLAYS WITH LA PIÑATA

2010, dir. Manuel Arija, 3 min., Spain A street performer draws a tremendous crowd, including a young lady who may regret watching.



BRIEF SUMMARY

In 1920s Shanghai, hero Chen Zhen single-handedly avenges his mentor's death by killing all the Japanese at a dojo in Hongkou, only to be showered with bullets while making his legendary flying kick. Now, years later, Chen Zhen, who is believed dead, returns in disguise to infiltrate a criminal empire and to dismantle the evil collusion that plagues the country.

FULL DESCRIPTION

Chen Zhen, first brought to life by Bruce Lee in FIST OF FURY, is not only a cultural hero and symbol of Chinese strength and pride, but a character who redefined Chinese martial arts cinema, propelling it to its Golden Age. Donnie Yen, one of the finest martial artists of his generation, first portrayed Chen in a 1995 television series and now returns to the role under the assured guidance of Andrew Lau. By uniting history, suspense and dazzling action sequences, Lau

reinvents the well-known tale of one man's stand to defend a nation's dignity, transforming it into a highly entertaining action epic. Presumed dead after single-handedly defeating all the Japanese fighters at the Hongkou Dojo to avenge his master, Chen Zhen joins the Labor Corps during the First World War. Deciding to return home to defend his country, he arrives in Shanghai disguised as a wealthy businessman named Qi. He quickly befriends the notorious Mafia boss Mr. Liu (Anthony Wong), owner of the nightclub Casablanca, and Kiki (Shu Qi), the club's star hostess. With the rapid expansion of Japanese influence in China, the military releases a death list, sending Shanghai into complete panic. As assassinations become rampant in the city, Chen disguises himself as the Masked Warrior to protect those who have been targeted. Yen's magnificent Chen is no longer the boastful youth that Lee immortalized, but a man filled with regret and responsibility. While this latest adaptation of Chen Zhen is grand in scale and ambition, it is still anchored to its legendary hero, whose passion for his homeland is at the heart of the film. (Giovanna Fulvi, TIFF)

Guests in Attendance

Director Matt Reeves and stars Kodi Smit-McPhee, Elias Koteas and Dylan Minnette

US Premiere

LET ME IN

2010, dir. Matt Reeves, 115 min., United States



BRIEF SUMMARY

Owen is an alienated 12-year old who is bullied by his classmates and neglected by his divorcing parents. His only friend is his new neighbor Abby, an eerily self-possessed young girl who lives next door with her silent father.

FULL DESCRIPTION

When Tim League and I sat down to screen LET ME IN for consideration for FANTASTIC FEST 2010, I'm not gonna lie. We were very very skeptical. Possibly as much, if not more than you feel right now. LET THE RIGHT ONE IN was a huge film for FANTASTIC FEST and we all loved it. Like most film fans, when you hear that one of your favorite films of recent memory was being remade, you have a very strong, "NOOOO!!!!" stuck in your mind. When that film is a brilliant foreign film and you hear they're doing an AMERICAN version—that's just scary. The scary thing about LET ME IN is that even though none of us

could have imagined liking the American remake as much, if not more than the original. Matt Reeves, coming off the successful CLOVERFIELD, brings an amazing eye and ferocity to LET ME IN, but the real secret of LET ME IN is its young cast. Kodi Smit-McPhee (THE ROAD) plays Owen, the awkward little boy that Chloe Moretz's vampiric Abby befriends. These two find each other in a small apartment complex in Los Alamos, New Mexico in the early '80s. In an odd way, this period and setting reminds me of films like GOONIES, EXPLORERS and more specifically E.T., only scary! The kids are as real and honest as the kids in the original, it is just... they more fully remind us of who we were at that age. When the violence kicks in, it is brutal and extreme. I envy you seeing this for the first time, but I can't wait to see you squirm and shriek! When you see a remake that is done with passion and skill, that culturally does add something to the conversation—and that just kicks as much ass as this—well, then you have a film to be excited by, to party about and to kick off the greatest festival of fun film going around! (Harry Knowles)



THE LIFE AND DEATH OF A PORNO GANG

2009, dir. Mladen Djordjevic, 90 min., Serbia

PLAYS WITH **BARCELONA VENECIA**

2009, dir. David Muñoz, 5 min., Spain When you've accidentally slipped through a wormhole, you'd better hope your guide isn't a jackass.



BRIEF SUMMARY

Adult movie director Marko steals money from his mobster producer Cane to create his masterpiece: an experimental black and white erotic horror film. When the film bombs and he can't repay his boss, he slips away with the cast and crew to produce live porno-theater in the Serbian countryside. Then it gets weird.

FULL DESCRIPTION

There is a cinematic storm brewing in the Balkans. A new wave of independent filmmakers from Serbia are pushing aesthetic and moral boundaries with films rooted in their own unique experiences. One prime example is *A SERBIAN FILM*, which hammered audiences into submission when it played as part of Fantastic Fest's 2010 SXSW programming. Now, Fantastic Fest is ready to unleash another controversial Serbian work upon U.S. audiences. Mladen Djordjevic's *THE LIFE*

AND DEATH OF A PORNO GANG is a graphic unflinching exploration of the extreme edges of art, sex, and violence. It is 1998 in Serbia. The Kosovo war is in full swing. Marko (Mihajlo Jovanovic) is a film school graduate in search of a break. He gets a job as an assistant to a thuggish porno producer named Cane (Srdjan Miletic). Although he eventually is allowed to direct porno, Marko refuses to play by the rules. He combines an interest in art films, documentaries, science fiction and horror into a style called "socio-political porno horror." Since Cane doesn't like his money being used for such experiments, Marko is forced to express himself in other ways. He assembles a group of porn actors, junkies, and misfits for a live sex show in Belgrade. After the first disastrous show, Marko piles the crew into a psychedelic love bus and take the porno escapades on the road. This is when the real trouble begins. Once the setting moves beyond Belgrade, Marko transitions from a bystander to an active participant in the nation's bloodshed. His philosophical justifications provide cover for his deeds but his transgressions are really no different than that of the other criminals and opportunists that plague the country. (Rodney Perkins)



Guests in Attendance

Director Darren Bousman, stars Rebecca De Mornay, Frank Grillo & Jaime King, and producer Curtis Leopardo

Sneak Preview

MOTHER'S DAY

2010, dir. Darren Bousman, 90 min., United States

PLAYS WITH **THE S FROM HELL**

2010, dir. Rodney Ascher, 9 min., United States You never knew why your childhood was so traumatic.



BRIEF SUMMARY

After a botched robbery, three brothers, one severely injured, burst into their mother's house, only to find that she lost it months earlier in a foreclosure. The new owners (Jaime King and Frank Grillo) and their guests, gathered for an ill-timed birthday party, become the brothers' unwitting hostages. With the situation quickly devolving, the brothers have only one choice: call Mother (Rebecca De Mornay).

FULL DESCRIPTION

There are movies that pretend to be tough as nails. Posturing with on-screen muscle, testosterone, the flash of a gun barrel or the glint of a knife and plenty of blood spilled. Then there are movies that, yes, carry some of those elements, but are absolutely wicked to the core, channeling the energy of a feral creature trapped in a cage. That's MOTHER'S DAY, a surprisingly good remake of the

1980 film of the same name directed by Charles Kaufman. Thirty years after its initial release, the story has received a massive overhaul with the help of writer Scott Milam and barely resembles the backwoods madcap mayhem Kaufman introduced. Instead, the narrative is relocated to the suburbs where the Sohapi couple, Dan and Beth, are throwing a party with friends. Their shindig is crashed when brothers Ike, Addley and a severely wounded Jonathan burst into the home from a botched robbery. They think the house is still their mother's place, little do they know the home was foreclosed and snatched up by the Sohapis. The film that unfolds is a rather brutal crime caper that finds the brothers reuniting with their Mother and sister, Lydia, while the Sohapi party descends into madness. Rebecca De Mornay is top-notch, as you might have guessed. And there are equally strong turns by Patrick John Flueger, Shawn Ashmore and Jaime King. MOTHER'S DAY represents Bousman as a maturing filmmaker and it's perhaps his best work to date. Remove the references to the Kaufman film and you've got a picture that can stand on its own. (Ryan Turek, Shock Til You Drop)



Guests in Attendance

Director Yoshihiro Nishimura

Regional Premiere

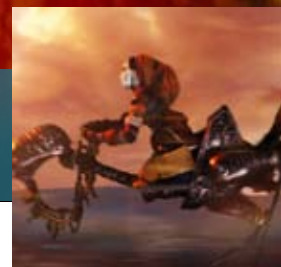


MUTANT GIRLS SQUAD

2010, dir. Yoshihiro Nishimura, Tak Sakaguchi, Noboru Iguchi, 85 min., Japan

PLAYS WITH YAMASONG

2009, dir. David Muñoz, 5 min., United States A girl and a turtle journey across a surreal planet to find a falling star.



BRIEF SUMMARY

In 2009, Tak Sakaguchi (*BE A MAN! SAMURAI SCHOOL*), Yoshihiro Nishimura (*TOKYO GORE POLICE*) and Noboru Iguchi (*ROBOGEISHA*), got drunk and vowed to make a movie together. One year later, here it is. This splatter-ific, fetishy, hyperactive take on the X-Men is going to shock, horrify and delight you.

FULL DESCRIPTION

At 2009's New York Asian Film Festival, action choreographer and director Tak Sakaguchi (*BE A MAN! SAMURAI SCHOOL*), director and special effects genius Yoshihiro Nishimura (*TOKYO GORE POLICE*) and cherubic pervert Noboru Iguchi (*ROBOGEISHA*) got drunk and vowed to make a movie together. One year later, here it is. This splatter-ific, fetishy, hyperactive take on the X-Men is going to shock, horrify and delight you. It comes at you fast and furious and if something crosses the line between good and bad taste, don't worry:

five minutes later you'll see something that makes that previous transgression seem downright quaint. Rin is a normal high school girl, but on her super sweet sixteen her body starts changing and the special forces (armed with nose-mounted machine guns) bust up her birthday party and kill her guests with booger bullets. It turns out that Rin is one of the reviled mutants, known as Hirukos, who are the latest inferior race slated for extinction. But Rin runs, and discovers a resistance movement made up of other mutants. Not only are they dangerous, but they're also armed—only their arms stick out from the sides of their heads! Swords shoot out their nipples, chainsaws project from their butts, deformed faces grow on their bellies and metal claws erupt from their wrists. But these deformities are the weapons they'll use to tear down straight society. *MUTANT GIRLS SQUAD* is cheap, tacky and weird. But it's also clear that for all its awkward moments and low budget restrictions, it's a successful melding of these three directors into one giant, bloody robot: the SakaMuChi. And SakaMuChi is here to crush the normals. (Marc Walkow, NYAFF)

NAAN KADAVUL

2010, dir. Bala, 135 min., India

PLAYS WITH PROTOPARTICLES

2009, dir. Chema Garcia Ibarra, 7 min., Spain Life is hard. Life in a hermetically sealed space suit is nearly impossible.



BRIEF SUMMARY

An Alejandro Jodorowsky version of a Bollywood movie. A long haired Vedic ubermensch burns corpses, lives in graveyards, smokes dope, beats up people, and proclaims himself to be God before eventually become the savior of a collective of severely deformed beggars. Do not miss this film.

FULL DESCRIPTION

Every year, Fantastic Fest programs some films that don't neatly fit within any genre. These films are chosen because they are so surprising and mind-blowing that we feel absolutely compelled to show them. One such work is Bala's NAAN KADAVUL—a music-infused Tamil epic about a dope-smoking Vedic superman and a group of beggar slave children. On the advice of astrologers, a man abandons his only son in the city of Kasi. Many years later, the man returns to Kasi to find his long-lost son. The family reunion is not so simple because

the boy grew up to be an Aghori, a member of a centuries-old Hindu sect. The once innocent child has become a long-haired lunatic (played by a man simply known as Arya) who sleeps in graveyards, eats the remains of cremated bodies, and beats people up. The Aghori speaks infrequently—he only opens his mouth to chant, proclaim himself as God, and smoke copious amounts of dope. This man-god eventually crosses paths with a group of severely deformed kids who were turned into beggars by an evil slave driver. Although the Aghori antagonist eventually comes to the beggars' aid, his idea of mercy is as unorthodox as his notions of hygiene. NAAN KADAVUL renders this fantastical story, which draws on Hindu esoteric traditions, with surreal flair. As is the case with most Indian movies, there are numerous musical interludes. However, rare is the Bollywood work that features a tranny doing a seductive song-and-dance routine or crippled kids singing about the depths of their karmic misery. NAAN KADAVUL is a unique work that will leave audiences spellbound. (Rodney Perkins)





NORWEGIAN NINJA

2010, dir. Thomas Cappelen Malling, 77 min., Norway

PLAYS WITH KING JEFF

2008, dir. Phillip Dale, 14 min., United Kingdom Two costumed medieval wannabes are forced to face off against all-too-real foes.



BRIEF SUMMARY

The true story of how Commander Arne Treholt and his Ninja Force saved Norway during the Cold War. In 1983 the Ninja Force discovers that the Shadow Government, who take charge in times of war and emergency, are planning a coup d'état in peacetime. Treholt and the ninjas see only one solution: a full can of whoop-ass!

FULL DESCRIPTION

Diplomat. Spy. Ninja? In 1984 Norwegian diplomat Arne Treholt was convicted of high treason and selling state secrets to the Soviet Union and Iraq. The conviction carried with it a twenty year prison term, eight of which he would serve before being pardoned in 1992. Though the circumstances of the original trial and conviction have long been disputed and Treholt has steadily maintained his innocence, any review has been denied and Treholt now lives in exile in

Cyprus. This is true. Also true is that through the Cold War period NATO and the CIA secretly operated what are known as Stay-Behind Forces throughout Europe, forces intended to function as a built-in resistance should the Russians invade, forces which are now known to have conducted terrorist attacks on friendly soil to stoke fear of Soviet invasion and allow the military and secret services influence across the region. In 1978 Norwegian police discovered a large cache of weapons on the territory of Hans Otto Meyer, a Norwegian Intelligence Service officer believed to be the head of the Norwegian Stay Behind Force. What these arms were intended for was never clear. Enter Thomas Cappelen Malling, filmmaker. A child of the Cold War era, Malling has looked back over the claims of the day and declared them all ridiculous.. So ridiculous, in fact, that he would like to propose an alternate history. Perhaps Treholt was not a spy at all. Perhaps when he said he was Deputy Foreign Minister in the Bureau of Maritime Affairs what he really meant was that he was the leader of a secret ninja force established by King Olav himself.

International Premiere



ONG BAK 3

2010, dir. Tony Jaa, Panna Rittikrai, 100 min., Thailand



BRIEF SUMMARY

The legend of **ONG BAK 3** begins after Tien (Tony Jaa) has lost his fighting skills and his beloved stepfather from the raid led by Jom Rachan (Saranyu Wonggrajang). Tien is brought back to life with the help from the Kana Khone villagers. His talents are put to the test again when his rivals return for the final massive showdown.

FULL DESCRIPTION

When we last left Thai martial arts superstar Tony Jaa at the end of **ONG BAK 2**, things looked grim: defeated by the seemingly-invincible Crow Ghost, betrayed by his adopted father, and captured by the evil Lord Rajasena's soldiers, village warrior Tien (Jaa) seemed destined to be horribly tortured to death in a dungeon cell. And when **ONG BAK 3** picks up the story immediately

after, things aren't much better, with Tien beaten to a pulp by staff-wielding soldiers, then dumped and left for dead. After being more or less resurrected by the devotion and care of his spiritual mentor Master Bua and Pim, the love of his life, Tien grows a beard, finds religion, meditates a bit, and sets himself on the path to the land of ass kicking and revenge, leading to an ultimate confrontation with Lord Rajasena, and eventually the Crow Ghost himself. With **ONG BAK 2** a huge success in its homeland and abroad, a follow-up was inevitable, particularly given the fact of the second entry's troubled production history. Jaa (also serving as director) left part 2 midway through, forcing his mentor and legendary martial arts choreographer Panna Rittikrai to come aboard as co-director and shoot additional scenes. What was left after the film was finally finished was one-and-a-half movies, putting the filmmakers halfway there for **ONG BAK 3**. What's different this time around, however, is the sheer level of rage and anger felt throughout the film. Compared with part 2, the fights in **ONG BAK 3** are nastier and just plain personal. (Marc Walkow)



OUTRAGE

2010, dir. Takeshi Kitano, 109 min., Japan

PLAYS WITH RENEGADES

2009, dir. Jim Hosking, 12 min., United States Two tragic friends enter a world of weaponry, nudity and cake shaped like a clown's head.



BRIEF SUMMARY

Takeshi Kitano is back in classic form, directing and starring in the genre God intended for him: a ruthless, bloody and very violent yakuza crime thriller.

FULL DESCRIPTION

Takeshi Kitano is back. After a trio of increasingly self-reflective films Kitano is back in the genre where he built his name and audience in the first place. He is back to the world of the yakuza, a world of manly men doing manly things which generally involve a great deal of pain for other, less manly men. When it comes to the gangster film, few have ever done it better than Kitano and with **OUTRAGE** he is absolutely back in peak form, his latest film playing as though the Kitano who made **FIREWORKS** and **SONATINE** has spent the past several years steeping himself in the world of original yakuza-auteur Kinji Fukasaku. The complex plot revolves around inter-gang wrangling for power, the traditional

yakuza clan system being a massive, sprawling beast with numerous “families” and sub families all enclosed within it in a twisting web of allegiances and rivalries. Kitano himself stars as Otomo, a mid-level mob boss. Otomo’s loyalties lie with Ikemoto, an aging gang leader who has in turn formed a pact with Murase, the leader of another clan within the family. This pact has raised the ire of the yakuza Chairman, the highest ranking gangster, to whom Ikemoto must answer. The Chairman claims he is offended by Murase’s dabbling in the drug trade and that Ikemoto’s association with the dealer brings him shame. Equally likely is that the Chairman doesn’t like these two powerful men creating an alliance that could threaten him. The Chairman instructs Ikemoto to distance himself from Murase, a task Ikemoto then hands to Otomo to accomplish by any means necessary. Despite the plot complexity, Kitano delivers one of his most direct and violent pictures to date. His work behind the camera is crisp, his work in front of it demonstrating again that Kitano is at his best as a blank cipher, capable of sudden bursts without warning. (Todd Brown, Twitchfilm)

Guests in Attendance

Director Marvin Kren

North American
Premiere



RAMMBOCK

2010, dir. Marvin Kren, 64 min., Germany

PLAYS WITH **ST. CHRISTOPHORUS: ROADKILL**

2010, dir. Gregor Erler, 24 min., Germany With the help of some corrupt cops, a man driving through the forest of Germany has the worst goddamn night in history.



BRIEF SUMMARY

Hoping to rekindle the sparks with his ex-girlfriend, Michael makes a surprise visit to her apartment in the city. Bad timing. As luck would have it, this is also the same day the zombie outbreak hits Berlin.

FULL DESCRIPTION

Michi is having a rough day. His longtime girlfriend Gabi decides they should go their separate ways, and upon returning his set of keys to her apartment, he finds out that she has been seeing another guy. Harper is a young maintenance man who is working in Gabi's apartment when his boss suddenly unleashes a savage rage and attacks him. Oh, and in the midst of all this, the apartment building where Gabi lives is besieged by bloodthirsty hordes of what used to be her neighbors. Those that have managed to steer clear of the ravenous masses are confined to their homes and must adopt a windowsill

communication system that effectively trumps any previously instituted urban seclusion. Trapped in one confined space after another, Michi must team up with Harper in order to get back to Gabi and escape the fate of becoming a mindless, raging zombie himself. Isolated in Gabi's apartment, Michi and Harper are hailed by a neighbor across the courtyard. The neighbor's wife is sick and in need of painkillers for which he offers to barter food. The neighbor informs the marooned duo that the lady who lives next door to Gabi is an addict and therefore should have a stockpile. In an effort to escape the bedroom without being devoured, Harper and Michi construct a makeshift device that puts both MacGyver and The A-Team to shame. Once in the old woman's apartment, the mission to deliver the painkillers to the other side of the courtyard becomes a desperate fight for survival. RAMMBOCK is a resounding statement from a country whose voice in the zombie genre has yet to be heard. Germany's entry into the innumerable cannon of the walking dead is poignant, fascinating, and thoroughly entertaining.



Guests in Attendance

Co-writer and co-creator
Juuso Helander

US Premiere



RARE EXPORTS

2010, dir. Jalmari Helander, 100 min., Finland

PLAYS WITH UNHOLY NIGHT

2006, dir. Arn Thor Jonsson, 10 min., Iceland Icelandic legend has 13 Santas, each arrive in succession on different nights. But their Santas aren't as benevolent as ours, and tonight it's "Meathook."



BRIEF SUMMARY

Santa Claus is somewhat less than jolly—in fact, he's the stuff nightmares are made of—in Jalmari Helander's RARE EXPORTS, an atmospheric and witty re-working of a cherished folk tale.

FULL DESCRIPTION

Way up north in Finland, right on the border with Russia, lies one of Santa Claus's ostensible homes. For the last couple of months an international team of "archaeologists," working for Subzero Inc. and led by a weird Brit (who bears an unsettling resemblance to the Nazi officer in RAIDERS OF THE LOST ARK), has been mysteriously digging away at a large hill, wreaking havoc on the environment. The locals, mostly Samis and Laplanders, are furious. The annual reindeer round-up, which happens a few days before Christmas, has been ruined, dealing a devastating blow to the local economy. Especially annoyed is Rauno, a single father who's struggling to make ends meet and deal with his imaginative,

physically underdeveloped son Pietari. Though he doesn't totally fit in with the community, Pietari is insatiably curious and notices things that others don't. Specifically, he's realized that the dig is somehow related to Santa Claus, but this isn't exactly the Santa from animated Christmas specials or nineteenth-century American doggerel. This Santa is, to put it mildly, a little harsher. A modern-day take on one of our most cherished fantasies, Jalmari Helander's RARE EXPORTS (based on the highly touted shorts he made for and broadcast on the web) explores the moral universe of fairy tales and our relationship to them. The classic examples—those collected by the Brothers Grimm or written by Hans Christian Anderson—are characterized by a ruthless, grisly morality, one that feels too brutal for our collective ethos, but somehow still holds power over our unconscious. Jalmari Helander is well-versed in and respectful of the tradition he manipulates. Like classic fairy tales, RARE EXPORTS boasts a lone parent with personal troubles, a child who's too perceptive for his own good and an instantly identifiable villain. (Steve Gravestock, TIFF)

Guests in Attendance

Karl Urban (STAR TREK, LORD OF THE RINGS)

World Premiere



RED

2010, dir. Robert Schwentke, 113 min., USA



BRIEF SUMMARY

When his idyllic life is threatened by a high-tech assassin, former black-ops agent Frank Moses (Bruce Willis) reassembles his old team (Helen Mirren, Morgan Freeman and John Malkovich) in a last ditch effort to survive.

FULL DESCRIPTION

Based on the cult D.C. Comics graphic novels by Warren Ellis and Cully Hamner, RED is an explosive action-comedy starring Bruce Willis, Morgan Freeman, John Malkovich and Helen Mirren. Frank (Bruce Willis), Joe (Morgan Freeman), Marvin (John Malkovich) and Victoria (Helen Mirren) used to be the CIA's top agents—but the secrets they know just made them the Agency's top targets. Now framed for assassination, they must use all of their collective cunning, experience and teamwork to stay one step ahead of their deadly pursuers and stay alive. To stop the operation, the team embarks on an impossible, cross-country mission to break into the top-secret CIA headquarters, where they will uncover one of the biggest conspiracies and cover-ups in government history.



RED HILL

2010, dir. Patrick Hughes, 95 min., Australia

PLAYS WITH **CAREFUL WITH THAT CROSSBOW**

2010, dir. Jason Stutter, 2 min., New Zealand Two children engage in a seemingly innocent game of William Tell.



BRIEF SUMMARY

On his first day on the job as a rural Australian constable, Shane Cooper (TRUE BLOOD star Ryan Kwanten) has a daunting assignment: face off against an escaped-convict Aboriginal tracker whose current prey is the entire Red Hill police department.

FULL DESCRIPTION

"A tour de force debut by director Patrick Hughes." —Screen International.

In search of a more peaceful existence in which he can live out the rest of his life quietly with his wife and child, Constable Shane Cooper takes a posting at a police station in a small rural outback town. Unfortunately for him, his first day on the job is going to be the longest day of his life. After receiving news of a nearby prison break, veteran sheriff Old Bill sends his department into a panic,

manning up for the return of escaped convict Jimmy Conway, an aboriginal tracker with a thirst for revenge. Fueled by his own morality and a desire to save the lives of his wife and unborn child, Shane takes off on his own, covering one key entrance to the town in the hopes of apprehending our villain. But when Jimmy finds his way back to the isolated outpost, no one in the town is safe. Now, surrounded by old secrets and heavy gunfire, Shane must take the law into his own hands to ensure the citizens he came to watch over make it through the night.

RED HILL is a film that is too unique to be pinned down to one definition. Featuring an incredibly nuanced performance from TRUE BLOOD's Ryan Kwanten, beautiful landscape cinematography and one of the most memorable boomerang sequences in film history, Hughes' debut is simply too smart to ignore.

North American
Premiere



REDLINE

2009, dir. Takeshi Koike, 100 min., Japan

PLAYS WITH **ONLY SON**

2010, dir. thedownlowconcept, 7 min., New Zealand A young man receives unwanted dating advice from his dead father.



BRIEF SUMMARY

REDLINE reunites animator Takeshi Koike with Katushito Ishii the genius behind **FUNKY FOREST: THE FIRST CONTACT** for a mind-melting psychedelic assault that is easily the wildest animated Japanese film to surface in years.

FULL DESCRIPTION

Rev your engines, adrenaline junkies! **REDLINE** is a new feature from famed Madhouse studios that reunites animator Takeshi Koike (**NINJA SCROLL**, **ANIMATRIX**) with his longtime collaborator Katushito Ishii, who is the genius behind **FUNKY FOREST: THE FIRST CONTACT**. This meeting of warped minds results in a mind-melting psychedelic assault that is easily the wildest animated Japanese film to surface in years. Every five years, top drivers from across the universe participate in an underground racing competition to see who is the best of them all. The final stage in the competition is called Redline. The race

isn't just about driving skills it is about heavily modified cars with nitroglycerin boosters, crazy weapons, and robot appendages. This year, the competition is set to occur (illegally) on Roboworld, a bizarre militaristic planet whose leaders look like they stepped out of a Jack Kirby comic book. Among the array of competitors is a guy named JP (voiced by the guitar brother himself, Tadanobu Asano). JP, who sports a giant ducktail hairstyle and is one of the most aggressive racers on the circuit. However, his reputation is tainted by an association with a fixer named Mogura Oyaji. When JP qualifies for the final race through a fluke, he becomes determined to win the race on his own. Katushito Ishii, who wrote the original story and co-wrote the screenplay, is best known for his live-action features, but he has a long track record of writing and directing OAV. In **REDLINE**, he weaves a melting pot of aliens, robots, mutants, and freaks into a wild narrative that recalls everything from **SPEED RACER** and **CANNONBALL RUN** to **AKIRA**. The intensity just bursts off the screen as the blood vessels burst in the drivers' eyes and the sweat rolls down their faces. (Rodney Perkins)

Guests in Attendance

Richard Garriott

Special Screening



RICHARD GARRIOTT: MAN ON A MISSION

2010, dir. Mike Woolf, 94 min., USA



BRIEF SUMMARY

Last year Richard Garriott became the first son of an astronaut to go to space. But this is no millionaire's joy ride—he pioneered private space travel to make his dream come true. From his training in Russia, his launch in Kazakhstan, and to the dramatic, never before seen footage inside the capsule during fiery re-entry, this is a historic moment in human space travel.

FULL DESCRIPTION

Not just for space fans, this is a film that will inspire anyone who works tirelessly to make their dream come true. In January of 2008, Richard writes a \$30 million check to secure his seat on the Russian Soyuz rocket. In October, he launches 250 miles straight up to the International Space Station where he orbits Earth for 10 days. With awe-inspiring detail the film follows Richard through his year of training. From Star City, Moscow, to NASA, to Yuri Gagarin's original launch

pad—viewers are Richard's co-pilot in his journey to the stars. Once in space, Richard takes over the filming. He and his camera float weightless inside the tiny Soyuz capsule for the two days it takes to dock with the ISS. Then we experience life on board the Space Station as Richard performs experiments, looks down on mother Earth and even does magic tricks. What's more, Richard keeps the camera rolling for some never before seen footage from inside the re-entry capsule as it makes a fiery return to earth. On the ground, his astronaut father is there to meet him, officially welcoming us all to the next generation of human space exploration. MAN ON A MISSION captures this historic moment in a way that will only become more powerful as time passes. We witness the birth of private space travel, meet the first father-son astronaut family, and can clearly see that the future of space travel is going to be in the hands of pioneers like Richard. His incredible journey will inspire dreamers and awaken the astronaut in all of us.



RUBBER

2010, dir. Quentin Dupieux, 85 min., France

PLAYS WITH THE IMPORTANCE OF AWARDS IN

ADVERTISING 2009, dir. Jim Hosking, 5 min., United States

A concise, informative, hairy and fairly nude introduction to the world of big business.



BRIEF SUMMARY

Quentin Dupieux (the real name of legendary DJ Mr. Oizo) has directed my hands-down favorite film of Cannes 2010. Robert, a very disgruntled psychokinetic automobile tire, explodes the heads of birds, beasts and humans alike on a high-desert killing spree like no other.

FULL DESCRIPTION

Quentin Dupieux (aka Mr. Oizo) first entered the public conscious when his thumping techno track “Flat Beat” was released in 1999. The related music video and TV commercials featuring a yellow puppet named Flat Eric were also hugely successful. Dupieux went on to write and direct full-length films. His latest feature is RUBBER, a wonderfully weird movie about—among other things—a tire that comes to life. RUBBER begins in a desert. A series of chairs are laid out in a zig-zag pattern on a barren road. A man with a pair of binoculars anxiously

stands by the road. A car becomes visible in the distance. As the car moves closer, the driver purposely begins to knock over the chairs. The car halts and a policeman emerges. He delivers a monologue and quickly disappears. The camera pulls back to reveal that a group of people were watching the entire sequence of events. The people are waiting for a movie to begin. A movie about a car tire named Robert that inexplicably comes to life. Robert realizes that he has powers. Psychic powers that make things explode. Things like bottles, rabbits, and human heads. As one might surmise from the description, RUBBER presents two interconnected stories. One story is about the adventures of Robert the tire. The other is about a group of people watching a movie about the adventures of Robert the tire. If this sounds confusing, don't be alarmed. It is confusing. It is also ingenious. RUBBER operates as both an homage to genre and a dissection of its logical innards. The film gleefully plays with a core cinematic conceit: suspension of disbelief. After a while, the abnormal becomes normal. (Rodney Perkins)



A SOMEWHAT GENTLE MAN

2010, dir. Hans Petter Moland, 105 min., Norway

PLAYS WITH **PIANO MAN**

2009, dir. Andrew Wilding, 9 min., United States It's the perfect crime... what could possibly go wrong?



BRIEF SUMMARY

Ulrik is a somewhat gentle man. He has no special wishes and makes no demands. He does not give too much thought to what he does either. If he's given some food and a place to sleep, he will give people what they want in return. Whether this be a little affection or a killing. Ulrik has killed some people and crippled a few. It's all part of the job when you're a gangster.

FULL DESCRIPTION

On his release from prison after serving 12 years for the murder of his wife's lover, Ulrik just wants to settle down to a quiet and normal life and to try to get to know his son again. For the most part, he's mild-mannered and easygoing, and just wants to get along with everyone. But there are complications. For one thing, there's the snitch who got him put away—his pals and former boss don't think it's right for a rat to go unpunished. Then there are the ladies. They can't seem to get enough of him, and he just can't say no. And worst of all is his son, who he is anxious to reconnect with, but who simply doesn't want him around. Stellan Skarsgard is brilliant as the slow-moving, amenable Ulrik, who is indeed very gentle—that is, except when he's obliging a friend who needs someone killed. He faces the challenges of his new life with humble acceptance, and the challenges do roll in. The supporting cast is a riot and supply the film with a generous supply of pitch dark humor. They work together like a finely tuned machine, guided by the masterly hand of director Hans Petter Moland.



SOUND OF NOISE

2010, dir. Johannes Stjärne Nilsson, Ola Simonsson, 102 min., Sweden

PLAYS WITH **MUSIC FOR ONE APARTMENT AND SIX DRUMMERS** 2001, dir. Johannes Stjärne Nilsson and Ola Simonsson, 10 min., Sweden Percussion reaches bold new heights in this brilliantly unique tale of urban paradiddles and ratamacues.



BRIEF SUMMARY

Musical terrorists have launched a full-scale musical attack using the city – its buildings, its machinery and its ceaseless noise – as their instrument. The group's leaders are the “Bonnie and Clyde of underground rock,” hell-bent to dismantle the harmony of the world with their anarchic performances.

FULL DESCRIPTION

To the non-musical son of a supremely talented musical family, music, and in particular the sound of a metronome, is a personal kind of torture. While the rest of the family garners fame and accolades, Amadeus Warnebring toils as a detective. When he arrives at a case and discovers that the ticking bomb paralyzing the police force is merely a metronome, he embarks on the strangest case of his career, and begins what is the most delightfully unusual criminal caper film to come along in decades. The criminals are a group of renegade musicians recruited by an unconventional composer whose magnum opus has been created to be performed not just for the public, but ON the public—hit and run style in a way that can only be described as invasive. THE SOUND OF NOISE plays with the short film MUSIC FOR ONE CITY AND SIX DRUMMERS which was the inspiration for the feature.

Guests in Attendance

Director Jim Mickle and stars
Connor Paolo and Nick Damici

US Premiere

STAKE LAND

2010, dir. Jim Mickle, 98 min., United States



BRIEF SUMMARY

Following a political-economic meltdown, the world has been overrun by humanoid creatures who feed off human blood. A disparate group of survivors band together to weave their way through the communities of both vampires and equally dangerous religious cultists in search of an alleged sanctuary in the north.

FULL DESCRIPTION

Ok—so the economy is for shit. Extremists on all sides of religion are freaking us all out. We've unleashed oil into the Gulf that could end life on Earth as we know it, but all of that is ok. We're not all gonna die in a nuclear or environmental holocaust. Nope. It's the fucking vampires we gotta look out for. That's right, what we got here is a VAMPIRE APOCALYPSE flick. You see—all the problems we have right now, that's what's gonna set us up for the Vampire

Apocalypse. This is one of those stories that's about a group of people brought together by circumstance on the road. When you're in a post-apocalyptic hell, pretty much all you have going for you is staying alive and the dream that it could be better elsewhere. You'll be introduced to a badass vampire slayer known only as MISTER, who ends up taking young Connor Paolo (GOSSIP GIRL) along. Teaching him how to stay alive, because there's more to be concerned about than just the evil monstrous Vampires (girls, you won't want to date these vamps). You have redneck militia fucktards ya gotta worry about too. You'll also meet Kelly McGillis (TOP GUN) as a Nun. And at some point you'll meet Danielle Harris' character. But through it all—there's plenty of action, emotion and horror to keep all of us happy. STAKE LAND is a definite improvement from Jim Mickle's debut film, MULBERRY STREET, which I liked, because... well, humanity devolving into hideous rat monsters... well, I like that sort of thing, but here everything is just better. So order some wine, find something on the menu with garlic and enjoy! (Harry Knowles)

Guests in Attendance

Director John Curran and
Edward Norton

US Premiere



STONE

2010, dir. John Curran, 106 min., United States



BRIEF SUMMARY

A ruthless convict engages in a series of disturbing mental games with his corrections officer in an attempt to gain parole. When the officer begins an affair with the convict's wife, it soon becomes clear that both the convict and officer's motivations are suspect, provoking a dangerous ordeal.

FULL DESCRIPTION

STONE is one of those FANTASTIC FEST films that might not strictly speaking fulfill our needs as a hard-line Genre film, but it did make us say, "FANTASTIC!" which is the paramount question we ask ourselves when programming FANTASTIC FEST. When you have a film starring the one two punch of Edward Norton and Robert De Niro, you might be stunned to hear that as great as they are in this film, it is Milla Jovovich who steals the film. Seriously. Robert De Niro plays a Prison Counselor who day in, day out has an endless stream of

prisoners all coming into his office trying their best to "con" him into helping them get out early due to his recommendation. He's worked here as long as he can remember, listening to the scum of society bend his ear. When he first meets Ed Norton's Gerald Creeson... Edward is essentially a space alien. He and De Niro couldn't be farther apart, but it is clear that the one thing on his mind is to get out of prison. Norton's girlfriend Lucetta, played brilliantly by Milla Jovovich, is asked to talk to De Niro's Mabry. But she instantly makes De Niro feel uncomfortable. Ed's descriptions of their love is strictly carnal. But as he gets to know her, he finds her to be a very sweet girl. De Niro and Norton are tremendous in the film, but so much of STONE rests upon the delicate shoulders of Jovovich and had she come up one ounce short, it wouldn't have worked. This is a film that for me, has its roots back with great classic Film Noir tales. Everybody wants something from somebody. And you should trust no one. The violence is intense, the sex is even more so and as this film heads to wrap up, you'll fear for the worst. STONE is truly fantastic! (Harry Knowles)

Austin Premiere



SUMMER WARS

2009, dir. Mamoru Hosoda, 114 min., Japan

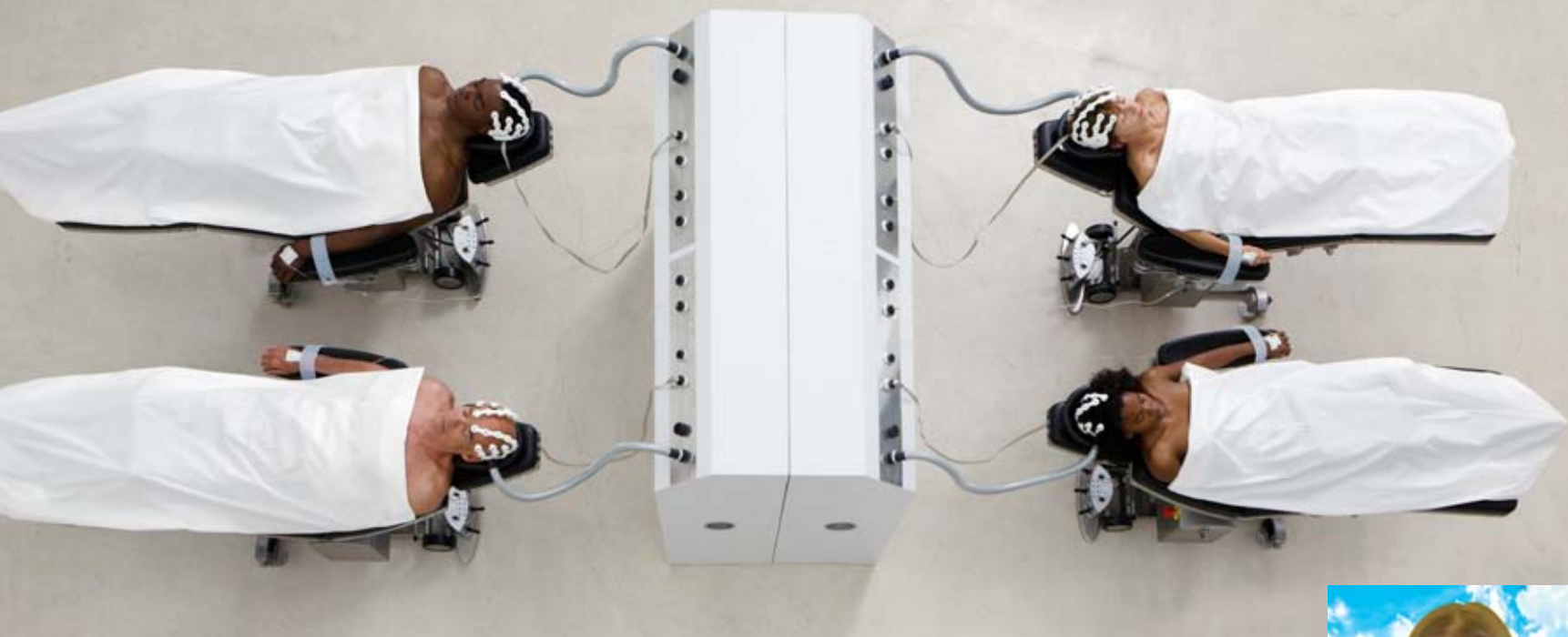


BRIEF SUMMARY

When an online social networking community gets attacked by a sentient virus that threatens to deliver a denial of service attack to the entire world, one girl and her massive extended family unite to restore peace to cyberspace. Gorgeously animated with tons of heart and soul to boot, **SUMMER WARS** is one of our favorite anime titles in recent years.

FULL DESCRIPTION

In 2009, Hosoda secured his status as the man who drove a stake through Miyazaki's grumpy old heart with **SUMMER WARS**, the most Internet-friendly movie since Shunji Iwai's **ALL ABOUT LILY CHOU CHOU**. An animated epic, it tells the tale of a young nerdling pretending to be the boyfriend of a schoolmate on her summer trip to her aging grandmother's house. When an online social networking community known as Oz gets attacked by a piece of sentient malware that threatens to deliver a denial of service attack to the entire world, her massive extended family unites to restore peace to cyberspace. Hosoda goes out of his way to make the point that the Internet, TV and cell phones are all part of a technological continuum that started with letters and books and whose goal is to form networks, to build communities and to erase the distance between individuals. The hero of Hosoda's film isn't the main character, but the network of people around him. It's one of the best animated films to come along in ages. (Grady Hendrix, NYAFF)



TRANSFER

2010, dir. Damir Lukacevic, 93 min., Germany

PLAYS WITH **SORRY, I LOVE YOU**

2009, dir. Leticia Dolera, 11 min., Spain A shy, possibly non-human man ends up working with a girl who makes his heart—or something else in his chest—go pitter-pat.



BRIEF SUMMARY

In the future, the wealthy can extend their lives by purchasing the bodies of the young and impoverished. Other than the pricetag, however, there may be other costs.

FULL DESCRIPTION

Director Damir Lukacevic's *TRANSFER* uses the conceit of an advanced society's breakthroughs in biomedical life-extension to explore racial identity and Western privilege over those living in the developing world. At the Menzana facility, customers with the financial means to do so can sidestep the constraints of this mortal coil by having their consciousness and memories implanted into the minds of young, healthy bodies, primarily those of immigrant Africans and other third world residents who agree to participate in the procedure for the money their families will receive. The film opens with a consultation session for potential clients Herman and Anna (Hans Michael Rehberg and Ingrid

Andree), a wealthy German couple entering their twilight years. While both have ethical concerns about the procedure, Herman is deeply worried by his wife's failing health and both fear the day that death will separate them. Their initial hesitation to the transfer procedure gives way after Anna learns that she has but months to live. She and Herman soon return to Menzana and commit to purchasing the bodies of Apolain and Sarah (B.J. Britt and Regine Nehy), two refugees from Africa who have been specially selected for their compatibility with the body and brain chemistry of the aging couple. Under the conditions of the transfer, Herman and Anna have use of their new bodies for 20 hours a day. When they sleep, their hosts Apolain and Sarah return to consciousness and are able to use their own bodies for a period of four hours. While trading in themes of exploitation and other dystopian sci-fi narrative possibilities, *TRANSFER* stands apart from many films of the genre in its complex portrayal of romantic love, friendship and compassion. It has an emotionally charged and gratifying quality that resonates long after the credits have rolled.

Guests in Attendance

Writer/Director Chris Peckover, producers Keith Calder, Jessica Wu, and Josh Finn, and stars Scott Mechlowicz, Alona Tal, and Yancey Arias

World Premiere

UNDOCUMENTED

2010, dir. Chris Peckover, 90 min., United States

PLAYS WITH CULEBRA

2010, dir. Sean Carter, 15 min., United States In the desert between the US and Mexico, there are more terrifying things to watch out for than the border guards.



BRIEF SUMMARY

A group of American grad students head south of the border to follow a story for their documentary on illegal immigration. They plan to accompany a young Mexican with his wife and daughter as they try to enter the United States hoping for a better life. After paying a coyote and getting footage as they actually cross the border, they are captured by a radical paramilitary group with deadly intentions.

FULL DESCRIPTION

Travis is a young idealistic grad student trying to shed some light on the plight of illegal immigrants. He's directing a documentary on the controversial subject, with the help of his ex-girlfriend Liz producing, Jim, the sarcastic sound guy, his best friend Davie on one camera and William on the other. He and Liz are still sniping at each other and Travis' obvious disdain for Liz's new boyfriend

makes things even more difficult. While following the story of an immigrant who loses his job after a workplace accident cripples him, the team finds a new thread in the man's nephew who's getting ready to cross the border. They decide to go to Mexico to follow the man and his family as they try to enter the United States. Despite a few minor setbacks, they cross successfully, but are quickly captured by a group of self-proclaimed patriots whose plans for them are less than friendly. The group decides to use the American documentary crew to show the world their intentions. But the crew gets more than they bargained for as the radicals slowly reveal themselves to be increasingly more violent. The students soon realize that despite their American citizenship, even they may not be safe from the bloodshed. With a mixture of traditional filming as well as cuts of the on-camera interviews and documentary footage, UNDOCUMENTED is stylistically unique. Empathy for fellow humans takes a backseat to staunch patriotism in this intense film. A brutal, bloody assault on the senses, the film puts man's capacity for evil on full display. (Luke Mullen)



Guests in Attendance

Writers/Directors The Butcher
Brothers and Producer
Don Lewis

Regional Premiere



THE VIOLENT KIND

2010, dir. The Butcher Brothers (Mitchell Altieri, Phil Flores), 95 min., United States



BRIEF SUMMARY

What starts as a biker bash gone awry first gets unfathomably bloody before finally transcending into truly bizarre territory.

FULL DESCRIPTION

Cody's got a lot going on in his life. Born into the notorious biker gang, The Crew, his loyalty has been called into question after a recent scrape with the law. His best friend and fellow Crew member, Q, is a hot head who's dating Cody's cousin Shade. And his ex-girlfriend Michelle has already moved onto another guy. But all that plays second fiddle to his mom's 50th birthday. The Crew has pulled out all the stops for a rowdy birthday bash at an old farmhouse out in the country. The beer is flowing, the bikes are gleaming and the girls are hot. What could go wrong? Turns out pretty much everything. Michelle's little sister Megan gets stuck with Shade, Cody, Q, and their rookie bike repairman Elroy as the party dwindles. Cody and the gang are staying the night but Megan

wants to catch a ride home. She sees one more person outside, but can't find him again when she goes to ask for a ride. And then Michelle comes back. She stumbles in beaten and bloodied. But all is not as it seems and it quickly becomes apparent that Michelle is under some kind of evil influence as she lashes out and attacks Elroy. When a group of dangerous strangers seemingly stuck in the 50s appear, the bikers discover that Michelle may be the least of their problems. **THE VIOLENT KIND** is a supernatural horror film where the beer and blood flow in equal measure. It combines elements of teen slashers, home invasion horror, exorcism films and more into one crazy, quirky film. It's insane and bizarre and totally unique. If bikers, beer, babes and blood sound like your idea of a pleasant night at the movies, then crack open an ice cold PBR, sit back and enjoy the ride. (Luke Mullen)

Guests in Attendance

Director Jorge Michel Grau

US Premiere



WE ARE WHAT WE ARE

2010, dir. Jorge Michel Grau, 90 min., Mexico

PLAYS WITH **THE END OF THE WORLD**

2010, dir. Alberto González Vázquez, 4 min., Spain

President Reagan has an extremely important message for us.



BRIEF SUMMARY

When the patriarch of the family passes away, the children must take responsibility for all family chores: the preparation of the rituals, the hunting and putting the all-important meat on the table. These newfound responsibilities are even more daunting, however, when you live in the city and happen to be a family of cannibals.

FULL DESCRIPTION

We begin with tragedy, with a man comfortably past middle age spitting up blood and collapsing dead in the middle of a busy public walkway. Though he is a nondescript man—such a nobody that he is simply dragged away by local cleaners and the police never bother any serious attempt at identifying him—he is quite important in the lives of the three teenaged children he leaves behind and the spouse he leaves a widow. That the family is left bereaved is nothing

surprising; this is a normal consequence of a death, but it cuts a little deeper here. You see, this family has a difference, they follow strict, cannibalistic religious rites and with father gone they are thrown into complete disarray. Who will perform the rites? What—i.e. who—will they eat? And who is going to do the hunting? And so, much like LET THE RIGHT ONE IN, what we have here is a film built on a horror premise—and this does, indeed, become quite horrific—but which is as much, if not more, a family drama and teen coming of age story. For the mantle of leadership, it seems, must fall on Alfredo, an introverted teen who wants nothing to do with the responsibility but must take on the mantle if his family is to survive despite the objections of his mother and moderately sociopathic brother. Beautifully shot and constructed, Grau builds a truly unique animal here. Audiences coming in looking for gore must be patient. This is a character picture much more than a full blooded horror and though the cannibal sequences are shockingly graphic when they arrive, Grau takes his time getting there. (Todd Brown, Twitchfilm)



WOOCHI

2010, dir. Dong-hun Choi, 136 min., Hong Kong



BRIEF SUMMARY

Woochi is a cocky but undisciplined wizard who stops at nothing to become a powerful sorcerer. But when he's summoned into modern times to thwart the villains that have escaped to the future, he's a little more interested in sight-seeing and womanizing than battling evil.

FULL DESCRIPTION

The story unfolds in the Korean Joseon era where we find Woochi, a cocky but undisciplined wizard who stops at nothing to become a powerful sorcerer. He spends his time roaming with his dog/man servant looking for a magical mirror and bronze dagger and generally wreaking havoc with his magical skills. His master tries to tell him of the error of his ways, but Woochi has none of it. When his master is murdered by a powerful goblin who is after a magical flute that will set all goblins free, Woochi's world collapses around him. He is framed for the murder and three Taoists gods magically seal Woochi in a painting. Fast-forward to modern times as the goblins begin rampaging through Seoul. The gods have nowhere else to turn and release Woochi so he can stop the goblins from achieving their heinous goal. Woochi brilliantly blends Korean folklore, over-the-top comedy, and spectacular action into an eye-popping, popcorn fun ride.

Guests in Attendance

Thomas Haden Church, David Dorfman and director David Green

World Premiere



ZOMBIE ROADKILL

2010, dir. David Green, 60 min., United States



BRIEF SUMMARY

ZOMBIE ROADKILL follows a group of college kids driving on an unfamiliar winding road through a national park. They are heading for a weekend away at a national park. Unfortunately these protected woods are alive with the undead: wronged woodland creatures that have been reanimated as vengeful, murderous zombies!

FULL DESCRIPTION

Ghost House Pictures' partners Sam Raimi and Rob Tapert (THE EVIL DEAD SERIES, DRAG ME TO HELL), together with Jim Burns shepherded the project along with Ben Ketai and Sarah Donohue as Executive Producers. Innovative director David Green helmed the project penned by Henry Gayden. The horror-comedy features Academy Award-nominated actor Thomas Haden Church (SPIDER-MAN 3, SIDEWAYS, WINGS) as a tough as nails Park Ranger

who teams with an unsuspecting teenager, played by David Dorfman, to escape a cursed stretch of highway that resurrects roadkill in the form of flesh eating zombie animals. **ZOMBIE ROADKILL** follows a group of college kids driving on an unfamiliar winding road through a national park. The group is heading for a fun weekend away, but when they accidentally run over a "harmless" squirrel, everything takes a dark turn and they quickly discover that this is no ordinary road. In fact, the woods are alive with the undead: wronged woodland creatures that have been reanimated as vengeful, murderous zombies! The first two episodes of **ZOMBIE ROADKILL** will premiere on FEARnet.com on October 4th, with a new episode available daily through Friday, October 8th. **ZOMBIE ROADKILL** will also play on the FEARnet On Demand VOD network with the first three episodes of the series becoming available on October 14th and final episodes available on October 21st.



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IFC Presents **ENTER THE VOID**

2009, dir. Gaspar Noé, 161 min., France

Fatally shot in a drug deal gone bad, Oscar wanders as a spirit adrift in Tokyo, his visions growing ever more distorted, ever more nightmarish. Past, present and future merge in a hallucinatory maelstrom.



IFC Presents **HEARTLESS**

2009, dir. Philip Ridley, 114 min., UK

Born disfigured with a heart-shaped birthmark pulling across one side of his face, Jamie is regularly taunted and has lived a life of loneliness. No question, Jamie's world is every bit as ugly as he is. And soon, with a sudden burst of violence, it will get much uglier.



IFC Presents **HIGH LANE**

2010, dir. Abel Ferry, 90 min., France

A group of friends on vacation decide to venture onto a trail high up in the mountains that has been closed for repairs. The climb proves more perilous than planned, especially as they soon realize that they are not alone.



IFC Presents **RED WHITE AND BLUE**

2010, dir. Simon Rumley, 103 min., United States

In Austin, Texas, three people's lives intertwine in a tragic way and head down a violent road to heart-rending oblivion.

IFC Presents **PRIMAL**

2009, dir. Josh Reed, 85 min., Australia

PLAYS WITH **SASQUATCH BIRTH #2**

2010, dir. Zellner Bros., 4 min., United States An unprecedented peek
at the mysteries of nature.



BRIEF SUMMARY

Primordial nature runs amuck in a smartly played, scripted, spectacular slice of neo Ozploitation.

FULL DESCRIPTION

Primordial nature runs amuck in a smartly played, scripted, spectacular slice of neo Ozploitation. 12,000 years ago a caveman tried to communicate the presence of an unknown primal entity only to be devoured by the Neanderthal evil. Now six friends on a field trip set up camp in the same remote wilderness. But when one takes a dip in a nearby water hole, she becomes feverish and agitated, and regresses to a predatory state where her companions become the hunted. When another begins the same beastly transition, terror descends on the remainder as they realize its kill or be killed. Sooner or later one will have to venture into the creepy mountain caves to confront the cause of all the monstrous mayhem. A frenzied visceral nightmare in the vein of CABIN FEVER, PRIMAL is a hugely enjoyable roller coaster ride through primitive panic with the best one-word ending ever!



IFC PRESENTS
TETSUO: THE BULLET MAN

2009, dir. Shinya Tsukamoto, 71 min., Japan

PLAYS WITH KING CHICKEN

2009, dir. Nicolas Bolduc, 8 min., Canada Even the most ridiculous, lonely people can find romance. Wait. No. Probably not.



BRIEF SUMMARY

Experimental film pioneer Shinya Tsukamoto returns to his roots with the long awaited third installment in his influential TETSUO series.

FULL DESCRIPTION

It is hard to overemphasize the influence of Shinya Tsukamoto's TETSUO: THE IRON MAN and TETSUO II: BODY HAMMER. Everything from music videos to the current wave of Japanese mutant splatter flicks owes some debt to these furiously inventive experimental films. Thus, the prospect of a third movie in the series brings both great excitement and great expectations. TETSUO: THE BULLET MAN is like a new version of a classic machine. Although some of design elements have changed, the core features that made the previous films such classics are still in place. In THE BULLET MAN, the Japanese salaryman (Tomorowo Taguchi) is replaced by an American cipher named Anthony (Eric

Bossick). Anthony lives in Tokyo with his wife Yuriko (Akiko Monou) and his son Tommy. One day, Anthony goes on a walk with his son. A mysterious man in a black car (Shinya Tsukamoto) appears from nowhere and mows down the young boy. At this point, Anthony inexplicably begins writhing and wriggling as if he is suffering from a seizure. This signals the beginning of his transformation into a human weapon. As the alien metal takes over his flesh, Anthony pursues the reasons behind his transformation into a weapon while evading the mysterious people who want to kill him. There is no story continuity between the three TETSUO films. THE BULLET MAN does not stray too far from the earlier plot lines, though. Like BODY HAMMER, the film has a somewhat structured narrative. In this case, Anthony's transformation from man to machine has its origins in a conspiracy that is explained over the course of the film. The practical makeup effects are elaborate and bizarre. Nine Inch Nails front-man Trent Reznor, who has acknowledged the influence of TETSUO, even pitches in some end credits music. (Rodney Perkins)

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North American Fantastic Festival Alliance



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New York - June 25-July 4, 2010
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SCREAMFEST
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FANTASTIC FEST
 Austin - September 23-30, 2010
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DANGER AFTER DARK
 Toronto - August 13-20, 2010
www.torontoafterdark.com

North American Fantastic Film Festival Alliance (NAFFA) is comprised of professional North American festivals dedicated to presenting the best new independent and international fantasy, science fiction, horror, animation, exploitation, experimental and cult movies, as well as selected retrospective programs, with a dedication to quality and respect for the filmmaker's work. NAFFA's official website, www.FantasticAlliance.org, aims to provide emerging and established imaginative artists with access to the Alliance of acclaimed festivals that actively support the discovery and promotion of thrillingly unique independent film from all over the world. NAFFA is recognized by the European Fantastic Film Festivals Federation: www.melies.org

DRAWN AND QUARTERED: ANIMATED FANTASTIC FEST SHORTS

It's been said that animation isn't just for kids anymore. Well, that's ESPECIALLY the case at Fantastic Fest. We'll be showcasing all aspects of genre entertainment in animated form, some of which will make you laugh, and some of which will make your bodily functions shut down entirely.



PIXELS

France, dir. Patrick Jean
A full-scale invasion from the 8-bit dimension!!!



RISE OF THE LIVING CORPSE

Canada, dir. Chris Walsh
Rotting flesh breaks soil and the fun begins. The shortest short in FF history.



SEED

Czech Republic/UK/USA, dir. Ben Richardson and Daniel Bird
Birth. Junk. Expansion. Technology. Death. Usually in that order.



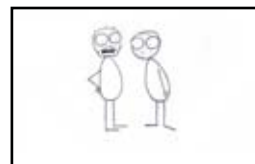
TECLÓPOLIS

Argentina, dir. Javier Mrad
Impossible landscapes created by everyday objects. Hypnotic and perfect.



VOLTAGE

Brazil, dir. Filipe Lyra and William Paiva
A crew of robots teaches us lousy humans how it's really done.



WISDOM TEETH

USA, dir. Don Hertzfeldt
The latest hilarious heart wrecker from unstoppable animation force Don Hertzfeldt!



YURI

Switzerland, dir. Cécile Brun, Katja Schiendorfer, Immanuel Wagner and Nils Hedinger
An astronaut wanders the spaceways in search of new life. When something shows up...he's at a loss.



12 YEARS

Germany, dir. Daniel Nocke
We're not the only species that needs to endure the wrenching pain of relationships gone sour.



THE ASTRONOMER'S SUN

UK, dir. David Bunting
Lovely animated story about a boy and his bear and the secrets of the universe



ATOMIC HUBBUB

UK, dir. Stephen Irwin
Here's the newest way to enjoy mankind's impending self-apocalypse.



FARD

France, dir. David Alapont and Luis Briceño
A civilization built on the idea that "What you don't see doesn't exist" is severely disturbed when a man opens a mysterious package.



GIANT

UK, dir. Yann Benedi
A bittersweet introduction to the not-so-human condition.



CAGES

Mexico, dir. Juan Jose Medina
A man treads across a post-apocalyptic landscape carrying a bitter, vengeful burden.

The best short films can pack in more adrenaline, creativity and flat-out insanity than a million big-budget blockbusters. Or they can show you something so ambitiously horrendous that you beg for mercy.



5 MINUTE DATING

Canada, Director: Peter Hatch
A dating service where anyone can find their soul mate.



DEUS IRAE

Argentina, dir. Pedro Cristiani
Exorcism. It's a dirty job, but someone's got to do it.



INTERVIEW

Germany, dir. Sebastian Marka
A journalist scores an interview with a notorious and so far uncaptured serial killer.



THE LEGEND OF BEAVER DAM

Canada, dir. Jerome Sable
A bloodthirsty campfire terror legend goes... musical?



NINJAS

Brazil, dir. Dennison Ramalho
Emotionally tortured after accidentally shooting a child, a policeman is offered a brutal shot at redemption.



OFF SEASON

USA/UK, dir. Jonathan van Tulleken
A burglar and his dog navigate seasonally abandoned houses, and find someone is committing much more terrible crimes.



ROSENHILL

Sweden, dir. Johan Lundborg and Johan Storm
A lovable grandmother is certain that her nursing home caretakers are murderous maniacs. She's right.



TO MY MOTHER AND FATHER

UK, dir. Can Evrenol
A nightmarish example of a practical joke gone awry.

SHORT FUSE: SEVERE FANTASTIC FEST SHORTS



UNITED MONSTER TALENT AGENCY

USA, Director: Greg Nicotero
Familiar with the classic monster films of Hollywood's golden age? Now, learn how tough it was to get those monsters to behave on camera!



LA PETIT MORT

Germany, Director: Jan Gallasch
This nurse does not abide by the Hippocratic Oath.

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FEARnet, the world's premier destination for horror, thriller and suspense, is a cutting-edge, multi-platform movie network available on demand, online and on mobile 24/7. Its unrivaled modern horror library unites Comcast, the nation's leading provider of cable entertainment with Sony Pictures Television and Lionsgate, the two top studios producing and distributing the genre.



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TITLE SPONSORS



Anchor Bay Films is unique in that it offers the creative community a fully integrated distribution capability on all platforms and an international solution extending beyond the U.S. Anchor Bay Films is a division of Anchor Bay Entertainment and is on the ground providing quality distribution with operations in the U.S., United Kingdom, Canada and Australia, as well as distribution capabilities in other key territories.



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Syfy is a media destination for imagination-based entertainment. Originally launched in 1992 as SCI FI Channel, and currently in 96 million homes, Syfy is a network of NBC Universal, one of the world's leading media and entertainment companies. Syfy. Imagine greater.



PREMIER SPONSORS

Dark Sky Films is dedicated to the discovery, preservation and production of classic and contemporary horror, sci-fi and cult films from around the world. Based in Chicago, Dark Sky Films is a wholly owned subsidiary of The MPI Media Group - one of the largest independent entertainment companies producing and distributing a compelling slate of the world's most respected cinema, documentaries, performances and television programs.



Embassy Suites Hotels is the nation's largest brand of upscale, all-suite hotels with more total suites than any of its competitors. Embassy Suites Hotels helped create the all-suite segment of the lodging industry and maintains the commanding presence in this segment in terms of system size, geographic distribution, brand-name recognition and operating performance.



IFC Midnight, the new genre label of IFC Films, was launched in May 2010 as IFC Films' new home for the very best in international genre cinema, including horror, sci-fi, thrillers, erotic arthouse, action and more.



Maxwell Locke & Ritter is an accounting, tax and consulting firm with an active entertainment practice which includes a diverse group of creative artists who are involved in the film, television and music industries. Our entertainment team has the experience necessary to advise clients in the areas of entity structure, tax compliance, tax planning and investor relations.

GALA & MARQUEE SPONSORS



The Criterion Collection is a video distribution company selling important classic and contemporary films to cinema aficionados. Its most recent business venture is a video-on-demand downloading service in partnership with The Auteurs. The Criterion Collection video company pioneered the correct aspect ratio letterboxing presentation of movies, commentary soundtracks, multi-disc sets, special editions, and definitive versions.



Well Go USA Entertainment specializes in the acquisition and distribution of entertainment programs in the video, television and digital market throughout North American and South East Asia. Since 1993, Well Go has acquired and released hundreds of films and programs across all genres and continues to be a leader in film distribution by offering diversified and unique programs in a variety of formats.



IFC creates and champions authentic, original content that is "Always On. Slightly Off." Since 1994, IFC has cultivated television programming that challenges the conventions of storytelling. Today, IFC continues to embrace the indie perspective with content inspired by music, web, gaming, animation, news, and culture.



SUPPORTING SPONSORS

Sony Pictures Home Entertainment distributes SPE and acquired third-party theatrical and non-theatrical product on Blu-ray disc, DVD, UMD and through new media (mobile and digital distribution) to the worldwide home entertainment market.



The Texas Film Commission supports the state's film, television, commercial, animation and video game industries with information about financial incentives, location research, workforce training, and a directory of professional crew and support services

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Stella Artois' roots date back to 1926, when it was introduced as a limited-edition beer for the Christmas season. The beer, which takes the name Stella from the Latin word for star, has risen to the top of the company's lineup as a year-round, and now global product.



Whole Foods Market was founded in Austin, Texas, when four local businesspeople decided the natural foods industry was ready for a supermarket format. The original Whole Foods Market opened in 1980 with a staff of only 19 people. It was an immediate success. At the time, there were less than half a dozen natural food supermarkets in the United States.



NATIONAL MEDIA PARTNERS

Ain't It Cool News, founded and run by Harry Knowles, is dedicated to rumors and reviews of upcoming and currently playing films and television projects, with an emphasis on science fiction, fantasy, horror, comic-book and action genres. It combines gossip from anonymous and unverified sources as well as news and reviews.



CHUD.com (Cinematic Happenings Under Development) is one of the premier entertainment websites, having operated since the late 1990's when the Internet was still an unknown commodity for film discussion and opinion. Over its lifespan it has become a daily bookmark for millions of fans across the world as well as Hollywood's best and brightest filmmakers.



The Criterion Cast is a weekly podcast and website devoted to important classic and contemporary films. Highlighting a different film in the Criterion Collection each week, the CriterionCast also discusses the week's news, new releases, and reviews of other genre, art-house, and independent films.



FANGORIA sliced its way onto the scene in 1979, becoming the only national publication devoted to the modern horror genre. FANGORIA provides the best in horror entertainment and news coverage including the website, magazine, film production division, comic book division, convention circuit, and TV On-Demand Channel (coming this September).



Moving Pictures magazine provides a balanced social commentary on the most powerful medium today, the world of movies. Moving Pictures magazine strives to look at the art of film through a lens that provokes thought, engages you in a discussion with your friends and family and helps bring the film consumer and the filmmaker closer together.



Now in its 13th publishing year, Rue Morgue is home of Canada's leading magazine of horror entertainment (Rue Morgue Magazine), the world's original all horror broadcast (Rue Morgue Radio), and multi award-winning horror film production company (Rue Morgue Cinema).



Founded in September of 2004 by Todd Brown, Twitch has gone on to become an industry's leading resource for films from around the globe. Twitch is one of the most read film web sites in the entire world and has become daily reading for festival programmers, film producers, film buyers, and tens of thousands of fans every day.



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The Austin Chronicle celebrates 30 years as Austin's independent news source, covering music, film, arts, and politics. The Chronicle is the eloquent and incisive voice of the city, expressing the community's political and environmental concerns and supporting its active cultural scene. The Austin Chronicle is available at over 1,900 locations every Thursday.



Do512 is an interactive event calendar for Austin. 100,000 people a month and growing use Do512 to find out about thousands of music, art, theater, film, and special events event happening around town including great happy hours and drink specials.



KXAN Austin News signed on the air on February 12, 1965. KXAN-TV is the NBC-affiliated television station for Austin, Texas. Owned by the LIN TV Corporation, the station is sister to MyNetworkTV affiliate KBVO and CW affiliate KNVA.



The CW Austin is Austin's entertainment destination on-air, on-line and in the streets. Connecting with viewers through great programming, localized web features and contests. The CW Network was formed as a joint venture between Warner Bros. Entertainment and CBS Corporation, and is America's fifth broadcast network.



Time Warner Cable is the second largest cable company in the United States, connecting more than 14 million customers with our cable television, internet and telephone services. At Time Warner Cable, we connect people and businesses with information, entertainment and each other.



The Onion is an entertainment newspaper and a web site featuring satirical articles reporting on international, national, and local news, in addition to a non-satirical The A.V. Club. The Onion newsprint version has circulation of 690,000..



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